The NEW YORK
CLIPPER
THE OLDEST THEATRICAL PUBLICATION IN AMERICA

OCTOBER 8, 1919

PRICE FIFTEEN CENTS

THE NATIONAL THEATRICAL WEEKLY

THE SONG of SONGS

NOW I KNOW

FOX-TROT BALLAD

BY

S. R. HENRY

D. ONIVAS & FRANK H. WARREN

WRITERS OF "KENTUCKY DREAM" "TEARS" "INDIANOLA" "PAHJAMAH" "GOOD NIGHT DEARIE"

Refrain

p *rit.* *a tempo*

Now I know the pangs of long - ing

Now I know the rea-son why

poco cresc. *mf*

Ev-'ry mor - row brings a sor - row And my

rit.

heart, wear - y heart, longs to die Yearn-ing seems

to wak - en dreams, dear, Dreams of you

and long a - go So each day I

f *rall.*

pray that you'll come back And let me tell you, That now I

mf

know. Now I know.

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YIDDISH HOUSES PLAY TO BIG BUSINESS

HAVE REMARKABLE SEASON

The eight first-class Yiddish theatres in New York and Brooklyn did a combined business last week amounting to $119,436, an unprecedented amount for a week's receipts from this class of theatres. As it was a Hebrew holiday week, none of the Yiddish houses showed during the first three days, and when it is considered that the above total was taken in from Thursday to Sunday, each day being a matinee day and eight performances being given at each house, the total figures seem even more remarkable.

With the exception of the Hippodrome, there are probably no eight first-class theatres along Broadway the total receipts of which, last week, aggregated anywhere near the money taken in at the same number of Yiddish houses.

The total amount taken in at each of the eight houses and the shows running are as follows: Second Avenue Theatre, $25,110, "The Rabbi's Melody"; Thomashefsky's, $24,600, "The Two Cantors" (none of whom is Eddie); People's $18,000, "Eyes of Love"; Irving Place, $14,000, "Tovye the Milk Sop"; Jewish Art Theatre (Garden), $11,186, "The Idle Inn"; Gabel's, $12,200, "Secret Love"; Lenox, $6,740, "My Girl's Love"; Liberty Theatre, Brooklyn, $7,600, "Children Come Home."

The Yiddish theatre has developed and expanded during the last five years to the point where they are getting a $2.50 top price for seats. Salaries ranging from $60 to $500 per week are being paid to actors, and the yearly rentals on first-class houses range from $15,000 to $44,000.

The yearly rental of each of the houses mentioned is as follows: Second Avenue Theatre, $44,000; Thomashefky's, $42,500; People's, $30,000; Irving Place, $20,000; Garden, $20,000; Gabel's, $15,000; Lenox, $15,000; Liberty, $18,000; This makes a total of $204,500 yearly being paid in rentals on these houses.

In addition to the eight first-class houses in New York, there are ten more first-class theatres that comprise a circuit. The season in each is fixed by the Hebrew Actors' Union to last for a minimum period of thirty-eight weeks each year, play or pay contracts for that period being entered into each season be-

These theatres are situated in Philadelphia (2), Chicago (2), Baltimore, Boston, Cleveland, Toronto, Montreal, Newark.

The Yiddish Theatre in this country is doing the most extensive business of

(Continued on Page 8)

SUES TRIXIE FRIGANZA

Trixie Friganza is being sued in the Brooklyn Supreme Court by Barnet Teitz, who is seeking to compel her to give him title to a house and lot he claims he bought from her last August.

According to Teitz's complaint, the plot he alleges he bought from Miss Friganza, whom he is suing under her marriage name, Goettler, is 80 by 96 feet and is situated in Brooklyn on the southeast side of Twenty-first Street, near Benson Avenue.

He claims he entered into a contract with her for the property, paying her $1,000 on account at the time of the signing of the alleged contract on August 7 last; that $20,000 was to be the purchase price, $8,000 to remain on first mortgage and the balance of $11,000 to be paid in cash at the time when title was conveyed to him.

Now, he claims, Miss Friganza has changed her mind about selling him the property. But he wants it nevertheless.

REORGANIZE "LET'S GO"

San Francisco, Oct. 6.—"Let's Go," the Fanchon and Marco Revue which played at the Casino Theatre here last season, is being reorganized by special arrangement with Ackerman and Harris, and opens in Oakland at the Liberty Theatre on October 19, following with a two weeks run at the Curran, where it will open on October 26. Included in the cast will be Fanchon and Marco, Harry Hines, who replaces Jack Wilson, Dave Lerner, Arline Miller, Mary Lewis, Rube Wolff and others, as well as a chorus of thirty girls.

BEATS THE WAR TAX

San Francisco, Oct. 6.—The San Francisco Symphony Orchestra had the biggest season ticket advance sale in the history of the association, owing to the fact that the tickets were exempt from war tax. They were exempted on the grounds that the concerts were given purely for educational purposes and not for commercial gain. Alfred Hert is the conductor and Louis Persinger assistant conductor and Concert Master.

MME. PUBILLIONES COMING

Mme. Pubilliones has left Havana and is en route for New York to arrange for the final booking of the Pubilliones circus here this winter. Richard Pitrot is her New York representative.

NEWMAN GETS NEW JOB

San Francisco, Oct. 4.—Sam Newman, the "cowboy" musician," has been made leader of the orchestra at the Partola,Odeon Theatre here, and begins hisduties Monday.

HAMMERSTEIN'S WIDOW TO DO OPERA

NOW MAKING PLANS

To perpetuate the memory of her husband and to bring to pass busines ideals that he intended to materialize, Mrs. Oscar Hammerstein has taken over the reins of the Oscar Hammerstein Grand Opera Company, Inc., and intends to produce grand opera. Before making her debut as an impressario she will have almost a year to look over the field and lay her plans, for the Manhattan Opera House, which she intends to use, is at present leased to Morris Gest, whose contract does not expire until September 1st of next year.

The Manhattan will be the home of French opera and operatic novelties when Mrs. Hammerstein takes hold. This, she states, is what her husband had planned to do if he had lived. The prices will be similar to those charged at the Metropolitan, except that on Tuesday and Thursday nights opera will be given at more popular prices to enable poorer music-lovers to attend.

Mrs. Hammerstein intends to go far and away from all bounds of music convention by abolishing such a thing as an "opera season," for it is her plan to keep the Manhattan open all the year around.

Acting as her general manager is George Blumenthal, who, until recently, was associated with the Star Opera Company in the same capacity.

It is planned to enclose and decorate the Manhattan Opera House Roof and to dedicate it to the memory of the late Hammerstein. In the daytime it will be used for voice tryouts, and, in the evening, for concerts and balls.

Several mechanics are busy in perfecting patents that Hammerstein invented. One is a part stem stripping machine, another is a medical invention, while a third is a contrivance to be used in the curing of tobacco. Mrs. Hammerstein intends to dispose of these patents.

She will be the first female grand opera impressario.

Printing Under Difficulties

The present edition of The New York Clipper was issued in the face of a strike in New York printing offices that has compelled many publicatoins to entirely suspend. Any curtailment of news, etc. is due to that cause.

ROAD SHOW "STRANDS"

A story of having been stranded in Memphis, Tenn., last Friday, was revealed at Equity headquarters on Monday of this week by six players in "The Marriage Question," produced by Calvin Burke. The players came directly from the train to the office of Paul N. Turner, attorney for the Equity, to whom they unfolded the story of their trials and tribulations.

Edmund Dalby, leading man in the show, was spokesman for the other five players. He said that after being out four weeks, the show landed in Nashville, Tenn., on the 26th of last month, to fulfill a three-performance engagement at the Vendome Theatre. A week's salary was due them, says Dalby, and it was demanded of Burke.

The latter told the players, they state, that he had wired to New York for money which he expected to receive in Memphis, where the show was booked to play September 29-30 and October 1. The players arrived in Memphis that Monday morning, shortly afterwards being told by Burke, they say, that the money had failed to arrive. However, Burke did advance each of the players from $5 to $10 on account, guaranteed the balance before leaving Memphis and promised to share the receipts of the Memphis engagement. The show was playing on a 60-40 basis with the house, but by Wednesday morning the receipts were so slender that Burke had practically no money to divide, the players state.

A meeting was then called at the hotel, where they told Burke they would not play the final performance unless he came through with their back salaries forthwith. Burke telegraphed his troubles to the manager of the Opera House in Blytheville, Ark., where the show was booked to play last Thursday night. The advance sale in that twn amounting to almost $300, the Opera House manager went to Memphis, advanced some money to Burke, gave $100 to be divided among the four leading agitators in the company, and promised to pay them the balance before they played the following night. The company then went to Blytheville and there received their previous week's salary.

Jonesboro and Helena, the next two towns in which they were scheduled to play, were canceled because of race riots. "The Marriage Question" therefore closed in Blytheville. But the players say that Burke told them to go back to Memphis, where he would pay them the five days' salary still owing and also furnish transportation back to New York. They say they went back to Memphis, looked for Burke at the Peabody and other hotels, and failing to find him registered, they went to the depot and discovered, through his trunk that was still in the baggage room, that he had left for Pittsburgh that day with his wife, Hazel Warren, the leading lady in the cast.

(Continued on Page 8)

Theatrical Properties Hit By Big Tax Valuation

HIGHER VALUE PUT ON THEATRICAL HOLDINGS BY JACOB A. CANTOR, PRESIDENT OF THE DEPARTMENT OF TAXES AND ASSESSMENTS. PERSONS ALSO ASSESSED HIGHER.

A considerable increase in real estate tax valuations for 1920 on many of the principal theatrical properties throughout the city was revealed last week when Jacob A. Cantor, President of the Department of Taxes and Assessments, opened his assessment books for 1920 to the public.

In no case has there been a decrease in tax valuation. Wherever there was an increased valuation fixed, the amount in no case was less than $10,000, and, in at least one case, the Rialto Theatre, formerly Hammerstein's Victoria, the advance over the valuation of 1919 was fixed at $80,000.

The following table gives a list of the more important theatrical properties, the amount of tax valuation for 1919 and the amount for 1920:

Theatre.	1919.	1920.
Cort	$335,000	$350,000
New Amsterdam	950,000	Same
Liberty	455,000	Same
Republic	460,000	Same
Lyric	460,000	Same
39th Street	320,000	Same
Garrick	240,000	Same
Princess	210,000	Same
Cohan and Harris	170,000	Same
Astor	1,000,000	1,030,000
Belmont	172,000	190,000
Belasco	440,000	470,000
Century	1,850,000	Same
Casino	1,100,000	Same
Cohan	2,170,000	2,225,000
Elliott	390,000	Same
Eltinge	420,000	460,000
Globe	745,000	755,000
Harris	342,000	365,000
Hudson	465,000	490,000
Hippidrome	2,250,000	Same
Knickerbocker	1,280,000	Same
Lyceum	445,000	460,000
Metropolitan Op	3,375,000	Same
Manhattan	430,000	Same
Playhouse	375,000	400,000
Rialto	1,500,000	1,580,000
Rivoli	1,090,000	1,125,000
Strand	2,360,000	2,425,000
Selwyn	300,000	315,000
Vanderbilt	265,000	280,000

In the matter of personal tax assessment for 1920, more than a score of people well known in the theatrical, musical and motion picture world have been assessed in amounts running from $5,000 to $100,000. To James K. Hackett, as the following list shows, belongs the honor of having to pay the largest tax assessment of any individual connected with the theatre.

In the case of A. L. Erlanger, who will have to pay a tax on $75,000, it is worthy of note that his business is given on the tax rolls as that of "costumer."

The late Frederick E. Belcher, who was vice-president and general manager of Jerome H. Remick and Company, is assessed in the sum of $10,000.

The valuations placed on the personal property of some of the people connected with the theatre are as follows:

James K. Hackett	$100,000
Abraham L. Erlanger	75,000
Frederick E. Belcher (Est.)	10,000
Alfred E. Aarons	5,000
William Fox	20,000
Theda Bara	10,000
John Barrymore	10,000
Lionel Barrymore	25,000
David Warfield	25,000
Geraldine Farrar	50,000
Alma Gluck (Mrs. E. Zimbalist)	50,000
Efren Zimbalist	50,000
Galli-Curci	17,000
Luigi Curci	50,000
Clara Kimball Young	30,000
Kitty Gordon	25,000
King Baggot	20,000
Catherine Calvert	25,000
Joseph M. Schenck	25,000
F. Ray Comstock	25,000
David Belasco	10,000
William A. Brady	10,000

WARD JOINS NEW CONCERN

Fred Ward, formerly employed as a manager by Charles B. Dillingham, has been appointed general manager of the recently organized Wilner-Romberg producing corporation. Max Wilner, who is interested in Yiddish theatricals, and Sigmund Romberg, who composed the music for several shows produced by the Shuberts, are the controlling principals in the new corporation.

Carl Helm, who managed the tour of Tim Brymm's colored band, has been appointed publicity director for the productions, the first one of which is now in rehearsal and is called "The Magic Melody."

CHORUS GIRL WINS SUIT

Alleging that he fired her without notice when there was a two weeks' notice clause in her contract, Bessie Fiske, a chorus girl, last week secured a judgment of $50 against David Horowitz, of the Thomashefsky Theatre. Miss Fiske, at the time she was discharged, was appearing in "Down on the Farm." She was represented in court by Lawrence L. Cassidy, appearing for the law firm of O'Brien, Malovinsky and Driscoll.

FRANK GILMORE IS ILL

Frank Gilmore, who, as an A. E. A. official, was constantly active during the recent actors' strike, is suffering with nervous prostration as a result of his grind and has been confined to a sanatorium.

APPLY FOR LICENSES

Charles L. Gill, James P. Kane and John A. Rollins appeared before Commissioner John F. Gilchrist, of the License Bureau, last week, and made application to be licensed as booking agents. Following the approval of the applications, Gill will open a motion picture casting office and vaudeville booking offices will be opened by Kane and Rollins.

"SPENDER" GOES TO JAIL

San Francisco, Cal., Oct. 2.—"Wild Bill" Weightman, who a few years ago was known along Broadway as a notorious spender, who at one time invested about $75,000 in the Burbank Theatre in Los Angeles, is in jail here on a charge of passing a worthless check for $150.

MUSICIAN DECLARED SANE

San Rafael, Cal., Oct. 3.—Jack Miller, the musician who was recently confined to San Quentin prison for claiming that he could play twenty-five musical instruments, has been declared sane by a jury of alienists, and proclaimed as a musical genius.

K. & E. ROUTE MAGIC SHOW

Following a three weeks lay-off in New York, Ralph Richard's and Chrystal Williams' Magic Show will take the road under the management of Klaw and Erlanger.

MINSTRELS GETTING SET

Fields and Hanson's Minstrels will take to the road early in November with Charles Smith in advance. John Nolan will stage the show.

ELIZA CANSINO SUED

Eliza Cansino, who, with her brother Eduardo, makes up the dancing act of The Cansinos, recently with Bessie Clayton, has been sued for separation by Nathaniel Jackolo after he discovered endearing letters written by her to Jack Allman. Although preparations for the bringing of the action were made some time ago it was not until last week that anything became public, Harry Saks Hechheimer then applying to the supreme court for permission to serve the dancer by publication, owing to the fact that she is now in San Francisco. She is residing at the Continental Hotel in the coast city.

In the complaint drawn, Jackolo states that he and the dancer were married in Philadelphia in January, 1917, but that shortly after they became man and wife, she began to be cruel to him, which behavior on her part continued, he charges, right into the present year. In October of last year they were living at 1649 Amsterdam Avenue, he says, and one evening she told him that she did not and never had cared for him and that she must have been out of her mind when she consented to become his wife. On May 15th of this year, he sets forth, she informed him before several persons that she did not wish to live any longer with a man she did not love and when he mentioned their marriage vows went into a great rage, during which she upbraided him with vile language.

Some time after that, Jackolo alleges, he discovered a letter she had written to Allman and when he mentioned it she admitted, according to the complaint, that she was in love with him and would not give him up. She then left his home, Jackolo maintains, and has not returned. The letter to Allman that caused all the trouble is as follows:

"My Dearest Jack—

"I received your letter late to-night and it makes me very happy, because spending three days without hearing from you is too much for me. I was terribly worried about you and thought you were sick, but to-night I am so happy! I am going to bed knowing that I am going to dream about you. I am so glad that my Jack is writing to me again! One kiss for your letter, for the one made me so happy to-night.

"I am sorry for what happened to my brother last Sunday. He never has a good girl dancing with him and I feel sorry for him. I feel all right now, my cold being gone, so don't worry about it. Yes, Jack, I will be glad when I finish with the show, for I want to go back to where you are. Every day that passes is terrible for me. I love you and it is impossible for me to stay away from you. It is too bad my brother Eduardo became angry at Volga, because she stopped talking to you. Well, dear, tell me how you are going with your act—if you are doing big. I hope you are, for I want you to do as big as you can. I want you to make a success and money, too. Jackolio saw you when you were in the theatre last Sunday night.

"I am very blue, because I miss you terribly. I don't know when the day when I can be with you all of the time is coming. Do you also wish to be near me all of the time? I don't think you can be tired near me. No, I will never make you tired— will do everything to make you very happy. Now, Jack, be sure and don't do anything bad with the girl, for I want you to remember that I want you for myself, or nothing at all.

"All of my love is for you. Nobody can love you the way I do. Kisses for you. Elisa."

That his wife had been corresponding in an affectionate manner with other men is also maintained by Jackolo, who has affixed to the complaint copies of letters she received. They are two in number, and ran as follows:

"Friday, April 4, 1919.

"My Dearest Friend:

"This morning when I came in from riding I found your dear letter of March 30 and I am so happy because when I know that Elisa has not forgotten 'her' colonel, everything looks much brighter. I am very sad that you did not receive the flowers that I ordered sent to you in Cleveland.

"No, I have not sent the candy, because I was not sure of your address, but it starts to you to-day.

"My dear, as I write and everytime I look at it (which is very often) it makes me want to see you so much that it hurts.

"Well, dearest girl in the world, you don't know how much I miss you and how I long to see you, so please! please! please! write to me whenever you get the time because your letter makes me happier than anything but a sight of your lovely self could."

"April 30, 1919.

"My Dearest:

"What is the matter with my dear little Spanish friend? I think she has quite forgotten her Colonel. No letter in a long, long time and no photograph either. So, you see, I feel very sad and lonely.

"Give my love to Miss Bessie but keep a whole heart full for your lovely self."

The pair have one child, a boy nine years old, whom they adopted in 1916 when he was six years of age. Jackolo asks that the court award him the custody of the little lad.

MONTE KATTERJOHN SUED

Monte Katterjohn, the scenario writer, was served with a summons and complaint last week by Attornies S. Edward Ginsburg and Lyman Hess, of the Candler Building, in an action for $20,000 damages brought by Jerome Wilson, of Fort Lee, also a film playwright.

The action, according to the complaint drawn by the attornies, revolves about a scenario written by Wilson titled "The Official Coquette," submitted to and purchased by Thomas Ince, of the New York Motion Picture Corporation, in 1917. After some time, according to the complaint, the script submitted by Wilson was turned over to Katterjohn for revision and when he had finished with it, it was produced as "Sweetheart of the Doomed." Wilson did not object to that, but the complaint sets forth that he does object to the alleged fact that Katterjohn claimed to be the sole author of the scenario in advertisements and interviews. Wilson maintains that such alleged action on the part of Katterjohn is directly in opposition to the wishes and intentions of Mr. Ince in the matter. One of the exhibits at the trial of the case, the attornies state, is a letter from Katterjohn to Wilson in which he admits using part of the Wilson scenario.

Wilson received $1,000 from Mr. Ince for "The Official Coquette" and "Shrapnel," another scenario. The dramatic rights of the latter are held by May Tully.

WANTS TO EXAMINE SHEA

An order for the attorneys of Doris Woolridge, an actress, to examine Patrick Shea, manager and owner of the Holyoke Theatre, at Holyoke, Mass., before going to trial, was vacated this week by the court, marking another step in a long litigation.

Long ago, Miss Woolridge started her action against Shea, alleging that he had broken a contract with her in which he agreed to pay her expenses and also half of all receipts. When he didn't pay her, Miss Woolridge sued and, showing in her testimony that, in 1914, when she had played for Shea, the receipts had totalled more than $1,200, Judge Hendricks gave her a verdict for $600. This decision was reversed by the Appellate Division, which held that the business of 1914 could not be considered as a criterion for the business that might have been done in another year, and a new trial was ordered.

An order to examine Shea before this new trial is the one that has been now vacated. Shea is being represented by the law firm of O'Brien, Malovinsky and Driscoll, while the case of Miss Woolridge is in the hands of Rogers and Rogers.

Managers and Artists Settle Over Forty Strike Cases

ARBITRATION BOARD ESTABLISHED TO PASS UPON CLAIMS IS DISBANDED; FINAL PAGE OF STRIFE; EQUITY SIDES WITH MANAGERS ON SOME POINTS.

The final page of the actors' strike was completed last Friday when the joint arbitration board which had been considering cases of Equity members who had lost their positions through the strike completed its work and disbanded. According to Grant Steward, executive secretary of the A. E. A., all cases were settled satisfactorily on the basis of cash settlements.

The arbitration board consisted of six members, three from the Equity and three from the Producing Managers' Association. The Equity representatives were: George Stuart Christie, John Emerson and John Westley. The managers were represented by William A. Brady, Arthur Hopkins and Marc Klaw. It was not necessary to call in an arbiter, as all the cases were settled without the necessity of resorting to such action.

Charles Coburn was probably the most obdurate manager with whom the board had to deal and it was thought for a time that his cases would have to be arbitrated by a special board. But he finally agreed to a satisfactory cash settlement with five actors whom he refused to take back at the end of the strike.

James Cathrow and Clara Palmer lost their cases against Arthur Hammerstein, the Equity representatives agreeing with the managers in the decision. The pair, however, were reimbursed to a certain extent, by the Equity Association.

Many cases were settled over the telephone, doing away with the holding of a formal hearing.

The remainder of the cases consisted of Louise Sydmeth's claim against George Tyler; two complaints against Walter Wanger, one of which was brought by Cyril Chadwick; a complaint of Bernice Parker against William A. Brady; Arthur Eliott against Cohan and Harris; Edwards and Franklin against the "Angel Face" Company; Eddie Garvie against John Cort; and four cases against Charles Emerson Cook.

Originally, there were forty odd cases to come before the board, but the majority were settled by the managers and complainants before the board sat in official session.

The peace agreement provided that the managers must re-employ all players within thirty days or find employment elsewhere for them on equally favorable terms. That failing, a reasonable cash settlement was provided for.

More than 2,400 actors and actresses have come under this ruling, all of whom have been provided for to the satisfaction of both managerial and Equity officials.

BRITISH FIRM SUES HAST

An English judgment for $336.80, alleged to have been obtained in London in the High Court of Justice King's Bench, September 18, 1918, has followed Walter Hast, producer of "Scandal," to this country, according to a suit filed here in the Supreme Court by F. B. Lawrence, Limited.

According to the complaint in the action, filed in behalf of the British judgment creditor by Taylor, Kelley, Metcalfe and Roberts, Hast was sued in London, together with Leon Zeitlin. A judgment was obtained there against both of them for £80, 5s., 10d., which at the present rate of exchange amounts to $336.80 in American money.

Last week, William Klein, acting for Hast, obtained an order from Judge Erlanger requiring the foreign plaintiff to deposit a bond in the sum of $250 as security for costs in the action.

WAYBURN TO BE BUSY

Ned Wayburn is scheduled to begin rehearsing a new Ziegfeld Nine o'clock Revue about the middle of this month, it going into rehearsal immediately after Wayburn is finished putting on the revue at the new Capitol Theatre.

While putting on the new Nine o'clock Revue, Wayburn will, at the same time, be rehearsing a composite "Frolic" show, intended by Ziegfeld as a musical road show in addition to his "Follies." This "Frolic" show will contain the more popular material used in the eight shows presented by Ziegfeld atop the New Amsterdam Theatre since he took it over several years ago.

Early next February, Wayburn will make his initial bow as a motion picture director. He says he will direct a feature film to be produced by a corporation now in process of organization in which he is to be a stockholder.

'HONEYMOON GIRLS' TOURING

"The Honeymoon Girls," under the management of A. R. Gilbert, are now on a tour of the South, making a jump from Minneapolis to Moberly, Missouri. Included in the company are Eddie Russell, A. R. Gilbert, Frank DeWitt, Chester Smith, Elinor Taylor, Euna La Crago and a chorus of six.

MUCH ADO ABOUT NOTHING

There was much ado about nothing atop the New Amsterdam Theatre last Friday morning. Back-stage employees and colored elevator men were questioned and, in turn, became questioners and everybody around the premises where Flo Ziegfeld presents his two "Frolic" shows each evening became all het up over what was supposed to have happened, but didn't.

And here is what didn't and what did happen.

A man came from back-stage carrying a package in which it was afterwards discovered reposed two costumes that he had taken from one of the dressing rooms. He left the building on one of the elevators at the Forty-second Street side of the building, having come up in the Forty-first Street side elevator.

The report was then spread that one of the dressing rooms had been robbed and everybody began a search for the man who had left with the package.

Later, the Snyder and Anderson Costume Company, which is doing some repair work on costumes for Ziegfeld, reported that their man had brought over the costumes which he had been sent to get and that they would be fixed in time for that evening's performances.

Everybody around the Ziegfeld roof heaved a sigh of relief over the good news and one of the colored elevator men who shortly before had been rudely interrupted while studying Latin verbs and verbiage from Smith's First Year Latin Reader, heaved a couple of sighs.

SELL "LA LA LUCILLE" RIGHTS

The Alton Amusement Company, controlled by Alfred E. Aarons and his son, Alfred E., Jr., and which produced "La La Lucille" early last Summer, has sold the one-night stand rights of the show to Hodge and Nevins.

The latter will organize a company and tour the small towns, in no instance playing in adjacent territory to the regular "La La Lucille" company, which is now on a tour of the larger cities with the original cast. The regular company is still controlled by the Aaronses.

NEW HODGE PLAY OPENS

Wilmington, Del., Oct. 3.—"The Guest of Honor," a comedy in three acts, presented by the Messrs. Shubert with William Hodge, credited with having been the author of the new play, in the leading role, opened here this week at the Playhouse, where an audience, that exceeded the capacity of the theatre, stamped its approval of the play by continued applause.

Although the play is a bit slender in action, it is filled with the happy optimism characteristic of Mr. Hodge and his plays. Aside from the unique charm possessed by the star, a strong appeal to the hearts of the audience is made by a tiny golden-haired boy who has almost as much talking to do as the noted star himself. The child appeal never fails to touch an audience.

The plot is woven about a young poet-novelist, acted by Mr. Hodge, who although he may be dunned by a crowd of creditors, and may be pawning the last of his personal possessions for bread, never loses faith that fame and riches will some day descend upon him.

The tenderness of the actor to the little boy, whom he adopted upon the death of a friendless mother, and toward his old friend, a broken-down newspaper man, was expressed with rare sincerity and beauty.

Jane Houston, a beautiful leading woman, acted brilliantly. Jennie Lamont won the favor of the audience with her splendid portrayal of a rollicking and rampageous Irish woman. Her appearance was always a signal for laughter from the audience. The supporting company was excellent, especially Scott Cooper and Charles Butler. Others in the cast were Graham Lucas, Howard Morgan, Miriam McCauley, Jane Miller, David A. Leonard, Brigham Royce, Ethel Winthrop, George Lund and George Syndham.

CHICAGO SEES "MIDNIGHT".

Chicago, Oct. 3.—Crime has always been more or less popular in this town, murder not excepted, which boded well for "Midnight," the dramatic offering from the joint pens of Samuel Janney and Mr. and Mrs. Edward Delaney Dunn, presented at the Olympic Theatre this week. But, despite this, it is scheduled to close shortly.

Crime is the dominant note of the play. Midnight has ever been the witching hour at which people prefer to be robbed and murdered. Just why people prefer being crimed against after 11 p. m. is a secret that, probably, only criminals know.

A great deal happens in this play. The authors have not been sparing in their plot and counter plot. There's a rumhound's sister, who is suspected of doing a man to death. The brother positively identifies her as the one who went into the man's room just previous to his decease.

Then there is the handsome young novelist who is love with the accused, but who will not believe anything against her. So he plans to find out who the culprit really is, finally resorting to a most ingenious method of solving the mystery. This consists of a somnambulistic stunt through which the real murderer is discovered.

There really is a great deal about this play that is interesting. The swift-moving events, the lines, and especially the acting of Pauline Lord, the heroine, all hold interest. Saxon King played the part of the novelist neatly. Edward Emery, as the chief of police, acted in a spontaneous manner.

Others in the cast are Philip Leigh, Frank Kingdon, Edmund Elton, Curtis Benton and William Ingersoll.

The play was well produced by Charles R. Hammerslough, Ira Hards being responsible for the staging. This is Hammerslough's first dramatic production, he being jointly interested in the play with the authors. He is a graduate of the Klaw and Erlanger offices.

SUES OVER CHAPLIN FILMS

Nicholas Diaz, representative here of Pairoa and Herrera, the Cuban motion picture purveyors, is suing William Vogel productions, Inc., in the City Court. He is seeking to recover $1,600, which he claims, through his attorney, David Steinhardt, he paid on account to the Vogel concern for Chaplin releases that were never delivered.

The suit is based on an alleged contract entered into between Diaz and the Vogel corporation in June, 1918, under the terms of which the Vogel concern, which has the territorial rights for First National-Chaplin pictures outside of this country, Canada and Alaska, was to deliver eight new Chaplin releases to Diaz for exhibition in Mexico.

Diaz claims the contract was for a term of three years and that he was to pay a total of $6,400 for the eight pictures. The $1,600 he is seeking to recover he claims he paid to the Vogel corporation on account of the first Chaplin picture, which was never delivered to him.

LEBLANG GETS L. I. PROPERTY

Joe Leblang became possessed of some Long Island real estate last week, the property being in a section where a number of theatrical folk live and reverting to Leblang through foreclosure proceedings.

The property is at Beechhurst, L. I., and the plot, which Leblang bought in at the foreclosure sale, comprises fifteen lots not far from Whitestone.

About three years ago Leblang loaned the Shore Acres Realty Company, which developed the property, $10,000. He received as security for his loan a first mortgage on one of the plots owned by the company. Less than a year ago the realty company went into bankruptcy. As a result, the interest on the mortgage held by Leblang was not paid. So he began foreclosure proceedings through Louis Rosenberg, his attorney, and last week the property was sold under the hammer, Leblang buying it in himself for approximately $5,000. A deficiency judgment amounting to $3,448.27 was also recorded in his favor against the realty company.

MABEL McCLOUD

Mabel McCloud, whose picture is on the cover of this week's issue of the "Clipper," is the ingenue with James E. Cooper's "Best Show in Town," playing Miner's Bronx Theatre this week. She was formerly of the dancing team of Feeley and McCloud. She is considered to be one of the best acrobatic dancers appearing before the public to-day. She is doing a dancing specialty with Frank Hunter in the show. Miss McCloud has a beautiful wardrobe of handsome gowns.

START NEW ORLEANS OPERA

New Orleans, Oct. 3.—Louis Verande, formerly associated with the Paris, Convent Garden, Metropolitan and Chicago opera companies, is arranging to present a season of opera in this city with the reorganization of a French troupe. He will give performances from Nov. 11 to Feb. 15, just prior to the Mardi Gras. The performances will be made in the French Opera House, one of the first to be built in America.

ELKS MAKING DRIVE

The Elks have been making a drive in the vicinity of the Palace Theatre Building and among those who have been herded into the "elk" pasture are John McKee, John M. Liddy, Sam Kenny, Tommy Gray and George Poli.

RETURNING TO STAGE

London, Eng., Oct. 4.—Dion Boucicault, and Irene Vanbrugh are making a return to the variety stage with "Caroline." They are supported by a strong company of selected players.

CHICAGO NEWS

Cohan and Harris to Be Minus George M. Cohan

In Interview He Says He Is Through; Will Produce No More Revues; To Retain One Theatre in New York and Another in Chicago.

George M. Cohan is through with the firm of Cohan and Harris, according to a statement given out in an interview here last week. He has announced that he will practicaly retire from the theatrical business, retaining but one theatre in New York City and another in Chicago.

The following is his statement in part:

"There won't be any more Cohan revues. I'm through. The firm of Cohan and Harris is through, except for such productions as Sam Harris and I have already launched. Sam will retain the Cohan and Harris name for the theatre in New York, but I'm through there as soon as 'The Royal Vagabond' is through.

"One of the Equity crowd said I was the Prince of Hicks. But you've got to hand it to Hilliard, if he did sue me. He resigned from the Equity.

"No more theatrical clubs for me—not as long as I live. I spent my whole life with the boys. I went along with them—and became the 'Prince of Hicks.' Now, I'm going to cut it all, almost all. I'll try to have one theatre in New York and one in Chicago and try to write plays for them. I'll produce the plays simultaneously in both cities. If they flop I'll rent the theatres for pictures till I can write another play."

Cohan further discussed his plans as they concern his daughter Georgette, the mother of whom is Ethel Levy, now Mrs. Grahame-White. Cohan plans to make the road to success for his daughter as easy as possible, stating that his interest in her career is part of the cause for his retaining two theatres.

SEEKING HOTELS

Sam Scribner, head of the Columbia Circuit, has notified his local representative here to make a yearly arrangement with some local hotel to look after the various members of the Columbia Wheel shows coming to this city to play the Columbia and Star theatres. Vaudevillians are seeking quarters in the furnished room districts, so full are the hotels.

HOUSMAN WANTS DAMAGES

Lou M. Housman, for a number of years a local theatrical press agent, filed the praocipe last week in a damage suit in an attempt to collect $25,000 for injuries received when his automobile was smashed up by a street car. The accident occurred some time ago while he was driving his electric runabout, which was struck by a street car at Madison and Market. Housman was severely injured.

WOMAN ACROBAT DIES

Mrs. Ida Harres, formerly a member of the well known acrobatic troupe of Harres, died on Thursday of heart failure. She was fifty-two years old. In 1887 she was married to William Harres. Ten years later the acrobatic troupe which took their name was formed. It was composed of Mrs. Harres, three sisters and three brothers.

WILL ALDEAN DIES

Will Aldean, a member of the Aldean Brothers, died at the Cook County Hospital in this city on Sept. 29 at eight p. m. The burial services were held on Oct. 1, and the remains were buried at Montrose. The Aldean Brothers formed their act in Benningham, England, Feb. 8, 1869, and worked continually together for 39 years.

"FLO FLO" COMING

"Flo Flo" will relieve "Midnight" at the Olympic Theatre next week. In its cast will be Handers and Millis, Katherine Stout, Harry Crawford, Al Shean, Bert Gardner, Venita Pomfret, Laura Bennett, Henry Sherwood, Rosita Mantella, William Hugh Mack, Shirley Lantham and a large chorus.

THESPIANS ENTER HOSPITAL

Mrs. Lillian Black, comedienne, was taken to the American Theatrical Hospital last week suffering from a serious case of gangrene poisoning. According to late reports the patient was not in a serious condition and she was expected to make a complete recovery.

Miss Gene Flurher, of the vaudeville combination of Flurher & Flurher, has made a splendid recovery following a minor operation.

Ethelyn Creidon, wife of James Creidon, theatrical manager, underwent a minor operation and has fully recovered.

Ethel Vierra, a member of Vierra's Hawaiian Company, underwent an operation for the removal of her tonsils at the American Hospital last week.

Louise Wallack, chorus girl, was operated upon at the American Hospital and is reported to be doing splendidly. She will be in the hospital for the next three weeks.

WHITE RATS ACTIVE

There is considerable talk here of again establishing a local White Rats headquarters in Chicago. This has been a constant rumor for the last three months, and, according to those in close touch with Rat affairs, will become a reality very shortly. A location has not as yet been selected, nor has the representative, but it is thought most likely that Abner Ali, former director here for the organization, will be given the opportunity of again looking after their affairs.

Ali is at present employed by the Sero Advertising Agency, supplying programs to a number of prominent loop theatres. When approached regarding the report, he stated that he had heard nothing whatsoever of it.

ADVANCE MAN DIES

John Bookbinder, formerly an advance man with the Hurtig and Seamon forces, died at the State Institute for the Insane in Dunning, Ill., last week penniless. George E. McDonald, manager of the Columbia Burlesque Theatre in this city, interested Sam Thall, head of the Actors' Fund, and the remains were buried by this organization.

VAUDEVILLE NEWS

Memorial Day for Soldier Heroes to be Held by N.V.A.

Will Endeaver to Make Day Nationwide in Realm of Vaudeville; Bronze Tablet With Vaudeville Roll of Honor Is Considered for N. V. A. Rooms.

The National Vaudeville Artists will hold a memorial day on November 11th, at which time tribute will be paid to all vaudeville performers who gave their lives in fighting for their country in the recent war. This day will be more than one in name only, its sponsors assure; it will be observed in spirit as well, and an effort will be made to make it nationwide.

The club rooms of the N. V. A. will be used for memorial services on the day chosen and vaudevillians who have died in their country's service will be honored by a fitting program, as elaborate as it is impressive. All members of the N. V. A. will be asked to attend and do their departed brothers honor.

It is planned to carry the memorial day into the vaudeville houses throughout the country and an effort will be made to have at least a minute laid aside in every vaudeville house in the land for silent devotion and prayer for the vaudeville performers who died on the field of battle.

Henry Chesterfield, secretary of the N. V. A., is considering the purchase of a bronze tablet on which a vaudeville Roll of Honor can be inscribed with the names of all vaudeville performers who died Over There. This tablet will stand in the main room of the N. V. A. and will be unveiled at the services on memorial day.

Secretary Chesterfield is desirous of securing the names of all vaudeville performers who died in the country's service and has requested that anyone knowing the name of any of these heroes communicate with him.

CLAUDIUS AND SCARLET LOSE

The complaint of Claudius and Scarlet to the effect that Mabel Burke, assisted by Sidney Forbes, was infringing on their act, was held to be unjustified by a committee appointed by the complaint bureau of the N. V. A. The committee saw the Burke act at the Prospect, after which they reviewed Claudius and Scarlet at the Hippodrome and decided that no infringement could be construed. The commitee consisted of Lou Hall, John W. Cox and Sam Liebert.

BASEBALL STOPPED BUSINESS

Offices in the Putnam Building last week became grand stand seats from which to watch the baseball score chart on the Times Building, and when the Reds and White Sox started playing work in all the agents' offices ceased.

HOLMES GETS WILSON AVENUE

Coney Holmes has taken over the Wilson Avenue Theatre and will reopen the house with a bill supplied by the Western Vaudeville Managers' Association. The house was formerly under the W. V. M. A. banner, but, since the death of Mitchell Licalzi, it has gone a-begging.

HOFFMAN JOINS INTERSTATE

Dick Hoffman, for a number of years booking manager of the family department of the Interstate circuit, announced his joining the Coney Holmes Agency, an independent agent.

SAYS HE WAS FROZE OUT

Because the Maxwell Five, of which John J. Murphy was a partner, failed to notify him of further bookings and let him out of the act, Murphy has made complaint to the N. V. A. He claims that he was frozen out without the other four giving him any reason whatsoever for their action.

WANTS PLAYLET RETURNED

Dan Mullally, a vaudeville author, has asked the N. V. A. to request Earl Pingree, an actor, to return the vehicle, "Miss Thanksgiving," to Mullally. The author claims he wrote it for Pingree, who is now using it but paying no royalty.

"MONKEY BUSINESS" ROW

"He's gotta quit his monkey-business!" is practically what Robert Everest said to the N. V. A. in complaining against Alf Lipton, a fellow vaudevillian.

Both men have monkey acts. Everest's act is called "A Monkey Hippodrome," and the Lipton act is billed as Lipton's Monkeys. Lipton has been using a dummy arm attachment in connection with his "monkey orchestra," and Everest claims that the attachment belongs to him exclusively. The N. V. A. has several times ruled in favor of Everest, but the latter alleges that Lipton is again using the attachment and has appealed to the N. V. A. to reconsider the matter.

N. V. A. HAS UNIQUE CASE

A controversy between a vaudeville performer and a moving picture company has come before the N. V. A. for settlement, and it is the first case of its kind that has been brought to the attention of the association. The complaint was registered by Fred Jackson, who charges Fred Bader, of the Commonwealth Pictures Corporation, with using his entire act and make-up in a picture, without the proper authorization.

BIRDSEED GAG STARTS ROW

The business of swallowing birdseed instead of grape-nuts and then saying, "I wonder what kind of a bird I'm going to be," has started a controversy between Charles Grapewin and a poducer.

Grapewin has brought the matter to the attention of the N. V. A., alleging that he has been using this gag for some time in his act, "Jed's Vacation," and stating that the same gag is now being used in a play.

LEAVES THE ORPHEUM

Milton Hochenberg resigned from the Orpheum Circuit Publicity Department last week in order to establish himself in a general publicity and advertising enterprise.

LESLIE QUITS NAZZARO

Saul Leslie severed connections with Nat Nazzaro, Inc., last week and will branch out for himself. He will book and produce acts.

FOREIGN NEWS

Berlin Theatres Prosperous Despite War Reaction

Plays Doing Capacity Business, with Light Comedy and Deep Tragedy in the Lead. Shakespeare and Isben Plays Popular. "Charley's Aunt," Passes 1000 Performance Mark.

Berlin, Germany, Oct. 4.—The theatrical season here is now in full swing and promises to eclipse any in history, despite the condition the country is in. Notwithstanding numerous heavy taxes, and the prevailing prices of food and necessities, Berlin theatregoers have resumed their first nights, and some of them have turned out to be exceedingly brilliant.

The greatest hit in the city is probably "Charley's Aunt," which has passed the 1000th performance. Other popular plays are Ibsen dramas, some of which have played four or five hundred performances, with "Peer Gynt" predominating. The casts of these plays are stronger than the average casts in any other country, as German audiences have become more exacting than ever. Shakespeare also is popular, as several special request performances of his plays have been given.

"The Geisha Girl," which last seasan was the biggest money maker in Berlin theatrical history, is still popular. The most unusual play of them all, however, is the offering now running at the Tribune, Berlin's Little Theatre, which seats 300. The play here is called "The Spartacans Dance of Death," and is a wierd, bloodcurdling presentation of the war in the trenches and its results.

Berlin audiences are also crowding the opera, where the best there is is being presented. The admissions, although greatly increased, are not prohibitive by any means, and all classes can afford the theatre.

ELEPHANT FALLS ON GIRL

Berlin, Oct. 5.—A film actress, known as Fernanda, an American, was nearly killed by an elephant falling upon her while a sensational film scene was being taken at the circus Stosch, Leipzig. Fernanda escaped, but Director Stosch, who is a brother of Admiral Stosch, in his efforts to save the actress, was severely injured.

MUCK ARRIVES IN BERLIN

Berlin, Oct. 6.—Dr. Karl H. Muck, who refused to play the American national anthem while conducting the Boston Symphony Orchestra and was later interned and deported to Germany, has arrived here and intends to establish himself permanently in Switzerland, his native country.

GILBERT MILLER SAILING

London, Oct. 6.—Gilbert Miller is to go to America in the near future. In the United States he will supervise the production of "Monsieur Beaucaire," the musical show which has been a great hit here. Klaw and Erlanger will present it in New York.

HAS AMERICAN PLAY

London, Eng., Oct. 4.—Norman Tharp, who is to appear at The Queens, Manchester, for four weeks, in "Little Women," will, when he concludes his run with that show, produce "Leave It to Me," an American comedy, which he brought over here with him, and in which he played at the Candler Theatre, New York.

PARIS STRIKE STILL ON

Paris, Oct. 6.—An eleventh hour disagreement between actors and managers upset the agreement arrived at in the actors' strike here. This was due to the fact that two music hall directors refused to dismiss performers engaged during the strike and to take back old companies. The strikers assembled during the afternoon and voted to continue the strike.

ACCUSED OF BIGAMY

London, Eng., Oct. 4.—Lillian Carmen Jeanette Laurri, an actress, is awaiting trial here charged with bigamy, because she has two husbands. It happened this way. She was married in 1899 to Bernard Lauri, at Brighton. He left her in 1903. In 1916, when she married Ralph Ormond Irons, she believed her first husband to be dead.

MAUD'S NEW PLAY OPENS

London, Eng., Oct. 4.—"Lord Richard in the Pantry," a new comedy by Sydney Blowe and Douglas Hoare in which Cyril Maude is starred, has been produced and scored a huge hit. The play deals with a rather lax nobleman, who can't seem to turn into a good business man. He loses the funds of a company he is in charge of by their being stolen.

In order to escape jail, he becomes a butler in a noble family, but is soon found out. He repays the losses of the holders in his company, and it then develops that his funds have not been touched at all. Of course, all ends very happily. The play is full of quaint delightful humor, which is well brought out.

In the cast are George Shelton, Frank Adair, Cyril Maude, Mollie Maitland, Lydia Bilbrooke, G. W. Anson, Wilson Gunning, James Gerald, Betty Ward, Percy Foster, Elizabeth Pollock, Alfred Barber, Hazel May, Connie Ediss, Phoebe Hodgson, Nellie Bowman.

"WHO'S HOOPER" OPENS

London, Eng., Oct. 4.—The production of "Who's Hooper," a transposition from Sir Arthur Pinero's "In Chancery," has scored a large laughing hit at the Adelphi, where it is now running. The piece was transposed by Fred Thompson and set to music by Ivor Novelli and Howard Talbot. It is a very presentable musical comedy and ranks highest among all the musical comedies now in London. In the cast are W. H. Berry, W. H. Rawlins, Paul Plunkett, Alfred Beers, Robert Michaelis, Edward Rigby, Fred Winn, Arthur Wellesley, Windham Guise, Ralph Roberts, Frank Perfitt, Marjorie Gordon, Madeline Seymour, Violet Blythe, Ruby Latham, Polly Emery and Cicely Debenham.

TETTRAZINI IS BACK

London, Eng., Oct. 4.—Mme. Tettrazini, the singer, arrived here this week, and was given a royal welcome. Theatrical children presented her with several floral tributes and the Italian colony sent its representatives to meet her. She has been absent from London for five years.

MELODY LANE

Printer's Strike Threatens To Close Publishing Houses

All of the Big Music Houses Are Short of Stock and Available Copies of Hits; Will Probably Be Exhausted Within the Next Few Days.

The strike of printers is now in its second week, and the popular music publishers are facing a situation never before known in the history of music publishing. A number of the big houses are already considering the closing of their places of business in so far as the trade end is concerned.

The demand for musical publications, especially those in the hit class, has been so great during the past few months that it has been with much difficulty that the larger publishers have been able to keep up with their orders, and the strike which has closed practically all of the printing houses in New York has put the publishers in the position of facing empty shelves in their stock rooms and with a dark outlook for their replenishing at any early date.

A number of the publishers have made out of town trips to arrange for the printing of music in cities outside the strike zone, but here much difficulty is being met. The big shortage in the labor market in all the cities makes the promise of deliveries very uncertain, and printers equipped to handle musical publications are loath to accept orders from the strike area, due to the feeling of the employees who seem disposed to strike themselves upon the slightest provocation.

The strike situation in New York is unprecedented, and from its very nature the prospects of an early settlement seem remote. In the meantime music publishers are going ahead with their publicity campaigns in connection with their current successes, as well as the new numbers, in the hope that a settlement will be made before the absolute lack of music or the prospect of obtaining copies at an early date forces a complete shutdown.

QUICK HIT FOR WATERSON

One of the quickest hits on record has been put over by the Waterson, Berlin & Snyder Co. in the song "Oh! What a Pal Was Mary." Although but a few weeks old the song is not only one of the biggest sellers on the market but is being sung in nearly every vaudeville house in the entire country.

MUSIC MAN ARRESTED

Chicago, Ill., Oct. 4.—Leo Lockting, a music publisher and dealer of Minneapolis, Minn., was arrested in this city last week on a charge of non-support of his two children. Complaint was lodged against him by Mrs. Clara Lockting, his former wife, who alleges that he had not contributed to the children's support in weeks. They were divorced two years ago.

VON TILZER PLAY IS READY

Harry Von Tilzer has completed the score of a new musical play which is to be presented in New York around the holidays. The play is all ready and would be seen immediately were it not for the shortage of suitable playhouses in New York at present.

BORNSTEIN BACK IN TOWN

Ben Bornstein, of the Harry Von Tilzer Music Co., is back in town after a tour of the Von Tilzer professional offices. "Carolina Sunshine," the new Von Tilzer song and instrumental number, is the leader in all the cities visited by Bornstein.

B'WAY BUYS "SAIL" SONG

The Broadway Music Corporation has secured the publication rights of the new Kendis & Brockman song, "I'm Like a Ship Without a Sail." This number makes the fourth within the past few months that Kendis and Brockman have placed with large publishing houses.

BEN EDWARDS HAS NEW JOB

Ben Edwards, for the past few years with the Leo Feist Inc. house, has joined the professional staff of McCarthy & Fisher.

AUSTRALIAN MUSIC MAN HERE

Ernest Lashmar, Australian manager for Chappell & Co., the English music house, is in New York and is making his headquarters at the Chappell & Co. offices in East 34th Street.

SINGS NEW SONGS

Miss Bessie Miller, of Louisville, Ky., is a young lady prominent in theatricals in her city and holds a big interest in several theatres in which she stages and directs her own musical productions, in addition to attending to her numerous business affairs. She is an accomplished pianist and singer and at present is featuring a number of new songs with much success. They are "Oh, Lady, Stop Rolling Your Eyes," "Weeping Willow Lane" and "The White Heather," all from the catalogue of the McKinley Music Co.

TELL TAYLOR IN NEW YORK

Tell Taylor, the Chicago music publisher, is in New York looking for offices and plans to locate permanently in this city. Taylor is planning to greatly enlarge his publishing business and expects to move his entire publishing plant to New York.

HENRY TO PLAY IN LONDON

Stanley Henry sailed last week for London, where he has been booked for an extended engagement in the music halls. He opens this week at Camberwell Palace and will introduce a number of new American songs, among them being S. R. Henry's new ballad, "Now I Know."

S. R. HENRY NUMBERS SCORE

Ginsburg's Orchestra of Denver, Col., is successfully featuring four of S. R. Henry's new song and instrumental successes. They are "Kentucky Dream," "Pahjamah," "Himalaya" and "Tears." According to Leader Ginsburg all four are decided hits whenever played.

GEO. FRIEDMAN TO PUBLISH

George Friedman, formerly manager of the McCarthy & Fisher Co., will be open for business within the next week or so. He has just leased quarters at 165 West 47th Street which is in the heart of the theatrical district and a good location.

FEATURE NEW FEIST SONGS

Al Jocker's Jazz Band at Pelham Heath Inn is featuring the new Leo Feist songs "Vamp" and "By the Campfire."

BURLESQUE NEWS

Empire, Cincinnati, Won't Go On American Wheel

Deal By Which Harry Weitzman Was To Turn House Over, Fell Through Monday, After Circuit Held Meeting. May Play Burlesque or Dramatic Stock.

The Empress Theatre, Cincinnati, which was taken over by Harry Weitzman and his Detroit associates on September 27th, will not go on the American Burlesque Circuit at present, according to Weitzman, who was in New York Monday.

Weitzman was represented by I. M. Herk of Chicago at a meeting of the American Burlesque Circuit Monday afternoon. The proposition offered by the officials of the circuit, however, was not at all attractive, according to Weitzman. So the deal was called off.

The Empress, which is now being redecorated, was formerly a vaudeville house and was at one time on the Sullivan and Considine Circuit. It is located on Vine Street, in the business section of the city, and only a few blocks from the Olympic, which plays the Columbia Circuit attractions. It is also not far from the old Standard, the former Columbia Circuit house, and is in one of the best locations in the city. It has a seating capacity of 1,300.

Weitzman says he has not decided as yet, just what policy he will adopt at this house, but it was rumored around the Columbia Building that he may install stock burlesque and that he was engaging his people. One of his partners stated, however, that he thought Weitzman would place a dramatic stock company in the house. The stock burlesque idea looks the most likely, however.

Herk, whose only interest in the house was to get it on the circuit, so that it would make another good spoke for a wheel, was dsiappointed when he found that the circuit and Weitzman could not come to terms.

There is no doubt if stock burlesque did go in the house, it would be a big opposition for the Olympic. But the town seems large enough for two burlesque houses.

GALLAGHER GOES IN

It was announced at the offices of the American Circuit Monday that George W. Gallagher has been appointed assistant general manager of that circuit. He started in his new capacity Monday.

William V. Jenning, the former assistant general manager, is now on a vacation in the South. When he returns he will remain with the circuit in another capacity.

Gallagher has been manager of the Gayety Theatre, Kansas City, for the last five years. He was made the offer by the American Circuit early last week, and left Kansas City Thursday. Fred Waldman, the treasurer of the house, has been appointed manager of the Gayety. Waldman, for years, was manager of Waldman's in Newark, when that house played the Columbia attractions.

JACK CRAWFORD DIES

Jack Crawford, treasurer of the Empire Theatre, Brooklyn, died Sunday afternoon at two o'clock of heart trouble at his home in Quincy Street, Brooklyn. He had been at the theatre half an hour before and complained of being ill. He was taken home, and died shortly after his arrival there. He was fifty-eight years of age.

Crawford has been the treasurer of the Empire ever since it opened nine years ago, and was at the old London on the Bowery before that. He has worked for James Curtin, the manager of the house, for the past twenty-four years. He is survived by a wife, two step children and a grandchild.

CLARK IS UNCHANGED

Peter S. Clark's condition late Monday evening was the same as last week. There has been no change whatsoever.

JOINING THE BOSTONIANS

Newark, N. J., Oct. 6.—Lulu Beeson will join Chas. Waldron's "Bostonians" here Saturday. She replaces Clare Clay.

SUES FOR LOST COSTUMES

Waterbury, Conn., Oct. 4.—Maonica Redmond, prima donna of the "Liberty Girls," which was playing the Jacques Theatre last week, has made a claim for $300 against the New York, New Haven and Hartford Railroad for costumes stolen from her. Miss Redmond claims that her trunk was broken open while in transit from Hartford to Waterbury and her costumes were missing when the transfer men and the company crew opened the car on its arrival at this city.

HAS NEW MANAGER

Fred Wagner has been appointed manager of Sam Howe's "Sport Girls" on the American Burlesque Circuit. He joined the company Monday in Camden. This is Wagner's first season in burlesque. He is an old circus man.

"BIFF" CLARK CLOSES

William "Biff" Clark has closed as manager of the Sam Howe "Sport Girls" and has taken over the management of Pete Clark's "Oh Girl" company.

REPLACES FRANK MACKEY

Springfield, Mass., Oct. 4.—Ernest Mack arrived here to-day and will join the "Aviators" in Worcester next week. He will work opposite Mitty Devere, in place of Frank Mackey, who will close there. Rochm and Richards booked him.

SHOW CHANGES NAME

Boston, Mass., Oct. 6.—Tommy Lavene's "Yankee Doodle Girls," playing the past four seasons in New England, has changed its title to "Oh-U-Baby." In the cast are Tommy Lavene, Frank Murray, Madeline Buckley, Iona Savoy, George Brown, Al Casey Fox and Dick Krats. Peter Brady is the musical director.

JOINS SHOW IN BUFFALO

Buffalo, N. Y., Oct. 6.—Jack La Mont, formerly of the "Round the Town" company, joined the "Girls From the Gaieties" at the Garden Theatre, this city, this week.

(Burlesque News Continued on Page 21)

STOCK NEWS

DOWNING LAYING OFF

Robert Downing, who is appearing in a revival of "Ten Nights in a Bar Room," on the road, has been forced to lay off for several weeks, due to conjested bookings through the East. He will resume his tour on October 20th at Scranton, Pa., and after finishing it will tour the South, where he made a hit several years ago in "The Gladiator" and other plays.

ANNETTE BERGER RECOVERS

Annette Berger, private secretary to Wales Winter, who has been seriously ill for several weeks, has fully recovered and is back on the job again.

APPELL TO OPEN SOON

Reading, Pa., Oct. 6.—Nathan Appell opens his company at the Orpheum here next week. So far he has engagedthe following people: William R. Street for light comedy leads, Frank Charlton, seconds, and Edith Speare, seconds. The opening play has not yet been chosen.

NEAL COMPANY DOING WELL

Lansing, Mich., Oct. 4.—The J. M. Neal Players are doing excellent business at the Empress Theatre, this city, with Ted Daley and Thelma Wilmer in the leading roles. "The Escape," produced this week, resulted in an overflow of business.

JOINS NEW BEDFORD CO.

New Bedford, Conn., Oct. 4.—Dorothy Dunn, who joined the Warren O'Hara Players last week, created a hit in the ingenue role of "The Country Cousin."

FILM STAR IN STOCK

San Francisco, Cal., Oct. 4.—The Alcazar Stock Company here has for it's leading lady Belle Bennett, the motion picture star. Others in the company are Thomas Chatterton, W. P. Richardson, Connie Fredericks, Emile Melville, May Nannery, Barbara Lee, Edna Shaw, Emile Pinter, Vaughan Morgan and Al. Cunningham. Beginning Monday, the company will present "The Naughty Wife

STOCK MEN TAKE ROAD SHOW

Hawkins and Webb are negotiating to produce and route a company to tour in "Here Comes the Bride." Should satisfactory arrangements be made, the company will tour the western territory.

TAYLOR TO OPEN SOON

The Taylor Stock Repertoire Company, a travelling organization, will begin its tour on November 3rd. The entire cast of players has, as yet, not been chosen.

STOCK GETS "LITTLE GIRL"

"A Little Girl in a Big City," for three consecutive seasons the biggest money maker on the late International Circuit, has been released for stock by Arthur C. Aiston.

LAURA TINTLE AWAY

Laura Tintle, who manages the stock department for Paul Scott, and who is his aide-de-camp, is spending a two weeks vacation in Atlantic City.

MOVE TO NEW YORK

Menlo Moore and M. M. Megley, the Chicago musical act producers, have come to New York and established a producing office here. This office will be run in conjunction with the one they will continue to maintain in Chicago.

Several new musical acts are planned for production by them within the next two months, all of them opening in or around New York. The first, entitled "Once Upon a Time," is already in rehearsal and is scheduled to open the latter part of this week.

Jack Princeton is to be featured in "Once Upon a Time," supported by the following five players: Leon Leonard, Norene George, Marie Pollitt, Florence Brewer, Wynn Gallie. Harry Weber is looking after the bookings.

CARNIVAL PEOPLE ARRESTED

New Britain, Conn., Oct. 6.—Lolo Dorr Worth and Vincent Mendell, the former of this city and the latter of Torrington, who were travelling with a California exposition show and were married as one of the features of the carnival on June 19, were arrested here last week on the charge of bigamy. The wife gave her name at police headquarters as Mrs. Worth, her first husband's name having been Edward A. Worth of this city.

LEASES AMSTERDAM SUNDAYS

The New Amsterdam Theatre has been leased for every Sunday morning from now until June by the Rev. John Haynes Holmes, who will hold community service there. The Rev. Holmes is paying $5,000 for the lease.

MAUD FULTON TO MARRY

San Francisco, Oct. 4.—Announcement was made here this week of the betrothal of Maud Fulton, who wrote "The Brat," to Frederick A. Greenwood of Oakland. Mr. Greenwood is a member of the Lambs in New York and several San Francisco clubs.

ROAD SHOW "STRANDS"

(Continued from Page 3)

Then the players pooled their finances and bought tickets back to New York, the tickets without Pullman berths and food, costing $37.80 each. Food and Pullman berths made the total cost of each ticket approximately $50.

This money, plus five days' pay, plus an additional week's salary under their Equity contracts, they are now seeking to recover from Burke through the Equity. They also say that a couple of stagehands, Mike O'Brien, the carpenter, and Jim Williams, the property man, were still in Memphis when they left, arranging with the local union for transportation back to New York.

The players besides Dalby who returned Monday morning are Henry Gordon, Emory Blunkhall, Frank McDonald, May Gerald, Margaret Meshey, and Jack Curtis, the advance man.

"The Marriage Question" was a three-act drama by Ralph Kettering, the play being acquired in Chicago by Burke for road presentation.

Calvin Burke, according to the players, was formerly connected with John Cort.

YIDDISH THEATRES THRIVE

(Continued from Page 3)

any foreign language theatre. The business has become so lucrative that a group of Yiddish bankers are planning to erect a new Yiddish theatre on the East Side, it became known early this week. The approximate cost of the house will be $1,000,000 and the seating capacity will be about 2,400, which will make it the largest Yiddish theatre in the world.

An option has been secured by the bankers interested in the project on two separate sites, one being in Grand Street and the other on Second Avenue between Houston and Eighth streets. Within the next thirty days the bankers will decide on the site which they will take over.

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FORGET THE PAST.

A number of Equity members who took part in the recent actors' strike are dissatisfied with the attitude adopted towards them by some of the managers. They say that some of the latter have shown an utter contempt for the rulings made by the arbitration board and that these same managers are succeeding in making life unbearable for those actors against whom they still harbor prejudice. They cite the case of Ed Wynn and tell how word has gone out among managers that he is to be made the "goat" for his recent strike activities.

All of which, if true, bodes ill for somebody. It will, ultimately, be such managers who, by reason of their discriminatory methods, will cause a condition that will lead to another strike, a most undersirable thing for the theatre at all times.

Why not avoid it? The pettiness of it all is so obvious that it shouldn't be a difficult matter for both of the recently warring factions to bury their prejudices against each other and pursue the even tenor of their ways. Why must there be a plea for fairness at all? Are some of the managers so stupid that they fail to realize that harboring grudges can lead to nothing but trouble?

Some of the actors themselves still harbor a feeling of rancor against some of the managers. People may argue that it is human nature. Perhaps it is; but it is a mighty poor way of proving the broadmindedness that should be displayed in the matter of both groups.

ANSWERS TO QUERIES

G. L.—Dora Claire appeared in Billy Watson's show two years ago.

H. F. D.—Harry Seymour appeared in 1917 with the "Cabaret Girls."

J. N.—McGarry and Revere appeared last season with the "Some Babies" show.

E. D. W.—Beatrice Allen appeared in "Furs and Frills" last season.

H. Q. A.—George Broadhurst leased the South Chicago Opera House in April, 1892.

Rialto Rattles

LANDING THE LADIES

Time—Present.
Place—Putnam Office Building.
Characters—The Agents.

Sam Lyons—Well, boys, I'm out to capture that new dame I saw around here. That's why I bought this clean collar.

Joe Michaels—I think I stand a pretty good chance with her myself. I sent her a box of cigars yesterday.

George King—You guys think you're fast. But I'm the real speed boy. I'm going to send her a book of poems. That's what dames like. "Gungha Dhin," "The Shooting of Dan McGrew" sad stuff.

Lew Bush—She'll be sad enough when she looks at you.

Sam Lyons—Did you see the wristwatch she wore? Must be an heiress or something. That's why I'm interested.

Al Leichter—She's rather hungry looking—I'll give her a regular feed at the Automat.

Dave Green—I'm off dames. Nix on the ladies for mine.

Harvey Green—Ah, but you haven't seen this here one; them eyes, them lips; them face!

Arthur Lyons—By rights, that dame is mine. I saw her first.

Sam Lyons—It's a good thing she didn't see you, or she would have died of heart failure.

Arthur Lyons—A fine brother you are to make a crack like this. If not for me, you would be down and out. At that, you're down yet low down, a hard-boiled egg in a soft-boiled eggshell.

Paul Allen—There, there, gentlemen—cease rending the atmosphere with your vile vituperation.

Chorus—How do you get this way?

Harvey Green—That bird must have inhaled the encyclopedia. A fine partner I got. He reads Shakespeare while I do all the work.

Arthur Lyons—Talking about partnerships, you ought to see how we fixed up our new office. I had a pencil sharpener installed.

(Enter Sam Bernstein).

Bernstein—Say, how about a game of pinochle—I got a nickel to shoot.

(While he holds the door open SHE is seen passing down the hall. At close range she looks a trifle stout and not half so handsome. There is also evident a wedding ring upon her finger and the crowd observes this.)

Sam Lyons—Well, she's a punk jane anyway. You fellows can have her.

Chorus—Keep her yourself—I never cared for her really.

OUR OWN DICTIONARY

Baggage—Something never on hand when wanted.

Big—The way every act tells you it went over.

Bookings — Something everybody promises you and few give.

Burlesque—Where most of them come from.

Broke—What most of them are, most of the time.

Big Money—What many hope for, yet few get.

Ballet Dancer — Future dancing star.

Ballet—A lot of 'em.

PUT THIS IN YOUR ACT

She—What is the best seller there is today?

He—One that's been well stocked in advance.

P. S.—If this don't go over, you can have your money back.

HIM TOO!

When the negro elevator man in the Shubert Theatre heard it was Yom Kippur he asked for the day off.

ABOUT YOU! AND YOU!! AND YOU!!!

Joe Brenan, Irish comedian, will open the Keith time this week in a new single, written by James Madison.

Edward Garvey and **Georgia Manatt** have been engaged for the cast of "Betty, Behave," the new Smith-Riesenfeld musical comedy to be produced by Stewart and Morrison.

Will Crutchfield, cousin to **Will Rogers**, will do all of the latter's stunts at the Capitol Theatre, having been engaged by Ned Wayburn.

Gatti-Casazza, director of the Metropolitan Opera Company, and **Cleofonte Campanini**, director of the Chicago Opera Company, arrived in New York after a visit to Italy, last week.

Foxie George and **Mabel Gerard**, soubrette and ingenue, arrived in New York from the Pacific Coast last Thursday. They have joined the "So Long Letty" Company.

Babe LaTour was confined to her home several days last week with an attack of ptomaine poisoning. She had been playing the Empire, Brooklyn, with the Dave Marion show.

Frank Gould will open on the Western Vaudeville Time in Minneapolis Nov. 2. He is playing several weeks in towns in New York State in the meantime.

Waiman and **Berry** opened a tour of the Interstate time last week at Norfolk, Virginia. **Ray Hodgdon** booked them, getting a route of thirty weeks.

Guido Ciccolini, the Italian tenor with the Chicago Opera Company last season and seen in vaudeville recently in New York, was married last week to **Gladys Sutphin.**

Charles Hampden arrived last week from England on the Carmania.

Neilson Morris, in private life Mrs. Morley-Peel, a playwright, arrived last week on the Carmania, out of Liverpool.

Lowell Sherman has been engaged by the Shuberts for a role in the "Mood of the Moon."

Edward Garvey and **Georgia Manatt** have been added to the cast of the Smith-Riesenfeld musical comedy, "Betty Behave."

J. Monte Crane has returned from Canada and will take a short rest before opening in a new "rube" act.

Gertrude La Brandt has been engaged by David Belasco for a new production.

Joseph M. Sheeran, business manager of "The Wallace Exposition Shows," and **Elsie Getz**, formerly in vaudeville, were married last week.

Mr. and Mrs. Larriver are now playing with the "Girls From the Follies" show after sixty-one weeks in stock.

Mlle. Lucienne Meyan, the French comedienne, has been engaged for the Ziegfeld "Midnight Frolic."

Bartley Cushing is staging "Blind Man's Bluff."

Dolly Connolly joined the "Greenwich Village Follies" last week.

Tom Powers has been engaged by **Flo Ziegfeld** for "Caesar's Wife."

Wellington Cross, Carl Randall, Mabel Withee, John T. Murray, Marguerite Farrell, Oakland Sisters, Olga Cook, Sam Ash, Guiran and **Marguerite, Duffy** and **Sweeney**, the **Arco Brothers** and **Reno** appeared at the Winter Garden concert Sunday evening.

Helen Falconer and **Gene Buck** were married last week after announcing the event last Spring in Boston. The ceremony was performed by Father McGean at St. James Rectory on Thursday morning.

Ann Hamilton made her Broadway debut in "The Five Million" on Monday night, playing the leading role in the piece. She was engaged for the character while playing with a stock company in Providence, R. I.

Lawrence Fein has returned after entertaining the boys overseas and will soon open in a new vaudeville act written by Leila Brett.

Bobby Newman has been appointed press-agent by **Edward MacGregor.** He had acted as assistant to **Al Strassman.**

Simone Matnia has been engaged as associate conductor and concert master with Pryor's Band at the Capitol Theatre.

Robert Armstrong, nephew of **Paul Armstrong**, has signed to appear in "Boys Will Be Boys," which opens at the Belmont Oct. 13.

Frances Anderson, formerly of the 14th Street Stock Company, will play the lead in "Dear Brutus" when the road company goes out.

Bessie Dainty, stock leading lady, dropped into New York for a few days last week on a vacation and sight seeing tour.

Charles Callahan is producing vaudeville acts in conjunction with his appearance in "The Royal Vagabond."

The Roselles and **Sam** and **Mary Kline** sail November 26 for London, where they will open Christmas in a new production.

The Louisiana Five, jazz band, has been engaged by John Cort for a new production to open in New York about the first of November.

Helen Westley will leave the cast of "John Ferguson" to appear in "The Faithful."

Wells, Virginia and **West** have been booked to play the eastern Keith time

Charles Hunter is the featured member of a new act called "The Ace of Hearts."

Maude Allen opened in a new vaudeville act at Nashville, Tenn., last week.

Nate Leipzig has been engaged by Managing Director Bowes to entertain at the Capitol Theatre.

Eleanora De Cisneros was given a discharge in bankruptcy by Judge Hough last week.

Earle Benham has been added to the cast of the "Magic Melody."

Marie Daw has been booked for a tour of the Pantages and Loew time.

VAUDEVILLE REVIEWS

PALACE

The Maxine Brothers, with Bobby, the latter being a dog, pulled a lot of laughs and applause with their offering in the opening position. The men, two in number, went through a routine of strong-man stunts which were imitated by the dog, who also aided in a few stunts where a third party is required.

Charles Klass and Jose Termine made the mistake of staying on too long and not leaving when they had scored a decided hit. The two offered bits of musical selections, both classical and popular. One violin solo was pragrammed to be "Mighty Lak a Rose," but, if it was in their repertory, the number must have been entirely revised, not only in tune, but in meter, for we heard nothing that resembled the Southern lullaby. Termine played the violin capably and a freak guitar well, but made a bad mistake in showing the latter instrument in one of their bows. The other accompanied on the piano in the opening part of the turn and also played the accordeon.

Valerie Bergere, with a company that rendered excellent assistance, offered a comedy-drama that was new to the Palace under the title of "The Moth."

Tony Hunting and Corrinne Francis were given a big hand on their entrance. The pair pleased with their "Flower-Shop" skit, and the singing of Miss Francis and the clog-dancing of Hunting were accorded much applause. Hunting should do another dance in the offering, for he possesses ability.

Despite the fact that Bee Palmer and her six kings of syncopation took quite a few bows in closing position on the intermission, the performance they gave seemed to lack a good deal, after the tremendous success scored last week. One of the reasons is the fact that Bee has added only one number that is new, and the rest of the act remains just as it was offered last week. The least Miss Palmer could do, or the one who is coaching the act could have her do, would be to offer some new selections for the second week at this house. Her shoulder contortion also lost control and slipped below the shoulders in quite a few shakes. The boys jazzed excellently, but, for their second week, shoud have something different.

Williams and Wolfus, with their "Hark, Hark" skit and "Spotli-ight" stopped the show. But, despite the fact that Williams kept the crowd laughing all the time he was on, we can't forgive him for telling the wrong score in his announcement about the ball game, for he said that the Sox were ahead by 3 to 1 in the fifth.

Irene Bordoni and Lieut. Gitz-Rice have changed their routine by opening with the French Chantuese bit, formerly in the middle of the act. Rice offered a number of new selections at the piano and Miss Bordoni delivered her numbers in her own excellent manner.

Fallon and Brown were a bit handicapped at their opening by their position, but worked up in the latter part of the offer to a big hand. Fallons imitation of Bert Fitzgibbons did not go as well as usual. Perhaps Bert's popularity is dying, for Fallon's imitation is excellent. Russ Brown is a dandy straight and gave a very good account of himself with his singing.

W. Horlick and Sarampa Sisters deserved much better treatment than they received from a great many of the ignorant patrons who always walk out on a closing act. For this dancing act is one of exceptional merit and those who stayed to see the trio recognized it as such with a very large amount of applause. G. J. H.

COLONIAL.

"Les Rodrigues," two men, in a balancing act, opened the show, replacing Swan and Swan, programmed to open. These two men are hard workers and their act deserves a better reception than it got on Monday afternoon.

"Four of Us," a quartette act that is for some reason or other strongly reminiscent of such acts as "The Columbia City Four," etc., was second. The men in this act are all good singers and their voices blend well. Their numbers are of the popular variety and follow the usual turn of such acts. Several of their specialty numbers are similar to the above mentioned acts.

Carlos Sebastain, assisted by Olga Myra and Arthur Anderson, presented an entertaining scenic dancing act. The numbers have been well arranged, and are capably executed. The scenic and music setting are appropriate.

Dickinson and Deagon replaced Jack Rose, billed to follow. Everybody knows these clever people and their act, and it was received with the same amount of laughter and applause that has always greeted it. Several new bits have been added to the act's advantage, and these were all nicely put over. They had to take an encore. Dickinson is a very personable juvenile, and Miss Deagon has the art of lisping down to a science. It's a pleasure to listen to her.

The surprise of the show, despite the position, was "The Creole Fashion" Plate," billed as "A Delineator of Songs and Fashions." Most people in the audience were in rapt attention listening to the singing of the Fashion Plate, and roundly applauded his first two numbers. When, in the midst of the third, he suddenly stopped, took o his wig and announced in his natural voice that was all for the afternoon, the audience gasped.

Changing into a Tuxedo, he sang a number in his own voice, at the conclusion of which he was forced to take an encore. In less than a minute, he then changed back into feminine attire, and offered another number in falsetto. This boy needs only time to make him the most famous female impersonator in the country.

Following intermission, and the Topics of the Day, which contained the usual amount of laughs, came Kellam and O'Dare, in a pot-pouri of song, comedy and dance. Kellam is a long, lean, lanky nut comedian, whose antics are the more laughable because of his size. Alongside of Miss O'Dare, he looks like her father, and she like a little girl. Their good natured tomfoolery kept the audience amused and they scored a big hit. The last bit of business, "The Messopotamia Wiggle," earned them an encore, for which Kellam offered a comedy speech of thanks.

Kitty Doner and a company of six offered a dancing act that is a classic of speed. She makes an excellent boy, and her dancing would deceive even a critic, did he not know who she was. Her company, consisting of Rose Doner and Bobby Dale, three Arabs and a cornetist, rendered her excellent, capable assistance.

Phil Baker, assisted by "Jojo," scored a good sized hit. Baker has the knack of knowing how to get away with it, and take it from us, he certainly does. The act was well received and he was forced to take an encore.

Davis and Pelle offered "An Equibrilistic Marathon," a strong man act that held them in till the last. These boys have the muscle, the tricks, and the speed necessary to make good, and they do. They scored solidly in the closing spot. S. K.

ROYAL

Herman and Shirley, presenting "The Mysterious Masquerader," a novel acrobatic dancing turn, opened the show. This act stands out from the usual routine of dancing acts in that it contains a plot.

Joseph M. Norcross, billed as "the oldest living minstrel in active service," assisted by his wife, Nellie I. Norcross, were next, offering a 'Song Glimpse of Yesterday." This act scored from the very start, not so much on account of the singing or dancing of the duo as for the sentiment connected with an act of this kind. Both were very nervous, but delivered their material in a way that won the hearts and applause of the audience.

The Quixey Four, in a series of popular songs, found no difficulty in keeping up the applause started by the first two acts. The four young men were full of pep and jazz, all possessing pleasing voices and equally pleasing personalities. Their program is well balanced, containing several solos and winding up with some rag selections on banjos. The boys made a decided hit and were called back for an encore.

Harriet Rempel and Company, closing the first half of the program, presented "Tarrytown," which lived up to its billing as a playlet of romance. The playlet as a whole was excellently staged, written and acted, with fitting settings. The plot is woven about a now successful man of the world, who happens, by chance, upon the scenes of his childhood. He finds the selfsame village and the selfsame homestead, and, looking back upon the life he left thirty years before, he realizes that with all the wealth he has accumulated in the past years, there is still a great vacancy in his life. Upon finding the girl he left behind the great vacancy is filled. The audience expressed their approval by continuous applause until a half-dozen or more curtain bows had been made by the entire company.

Following the intermission Dorothy Brenner, a pretty miss, appeared in a single and offered a song cycle, which as the program stated, had been especially prepared for her by Herbert Moore. The young lady scored heavily. She makes several changes of costume to t her songs and finally winds up her offering with a clever "kid" song and monologue.

Homer Dickinson and Grace Deagon, offering a paprika of chatter, song and dance, stopped the show in next to closing place. This offering has a laugh in every line, and every laugh is a hearty one. Both proved themselves to be laugh-makers of marked ability.

"Chicken Chow Mein," presented by Herman Timberg, with Jay Gould and Flo Lewis in the leading roles, is a miniature musical comedy, well staged and acted throughout. Unlike most of the musical acts in vaudeville this one contains a plot, or, rather, has all the plot that is necessary to hold a musical act together and to keep plenty of action going. There is a bevy of girls, good to look upon, and they can dance and sing in a manner that wins the approval of the audience. In addition to this there are a half score of changes of costume and several settings that will stamp this act as a hit anywhere on any time. The work of the principals is all that could be asked for, especially that of Flo Lewis, who has the genuine ability of a legitimate comedienne and who scored an instantaneous hit. The act contains a well worked out musical setting, and a wealth of humorous moments. E. H.

RIVERSIDE

There are only two acts that do not offer either singing or dancing, and as a result of the numerous terpsichorean and vocal numbers, the show this week starts to drag toward the finish. A change has been made in the running order of the bill, Charles King and Company, slated for spot number four, exchanging places with Imhof, Conn and Coreene, scheduled for the sixth position.

Jim, styled the Jazz King, a trained bear, led off with a few well executed stunts. Although the offering is not spectacular, the animal is well trained and he does his feats in a manner that is entertaining. At the finish, the bear shimmeyed

Helene "Smile" Davis, who appeared overseas, offered a song and dance act consisting largely of impersonations of chorus girls of various periods. Draped in numerous beautiful costumes, an expensive outlay, she registered well.

Tim and Kitty Meara, assisted at the piano by Freddie Clinton, who introduces all the numbers in song, but receives no mention in the billing, offered a nicely staged and well executed dance act. The tough dance proved to be the outstanding feature of the turn and the audience showed its approval. Closing with a bit that consisted of whirls and steps of the sort that dazzle the eye, although not unfamiliar, they walked off the boards with a hit of plentiful proportions stored away.

Joe Laurie has a clever line of chatter which he handles in his own original manner and, in addition, includes a song medley. Laurie gives the impression before singing that he is the author of the song snatches he sings and, at the finish, gets a laugh by announcing that these are the songs which he never wrote. Before long, Laurie will probably find out that he is not a capable singer and then he will dispense with the selection. He gets laughs with the talk, but the offering does not compare favorably with the Laurie-Bronson turn.

Imhof, Conn and Coreene have a rube act entitled "In a Pest House," and did not find the last position on the intitial section of the programme a difficult one. All of the players handle their ends of the work efficiently, but there is much of the act that is slow and a handicap.

Bill Bailey and Lynn Cowan followed "Topics of the Day," the Literary Digest's revue of current events, and completely stopped the show with a singing and musical act. Bailey plays the banjo in expert style and Cowan sings several of his own compositions, as well as some by other composers. A young lady assists, playing the saxophone, which is also used by Cowan in some of the selections. The latter puts a considerable amount of energy into his work and is mainly responsible for the success of the act, although Bailey does more than merely help.

Charles King and Company have an offering that almost baffles description. The settings of the act create an atmosphere that is impressive and the drops and hangings, together with the lighting effects, are brilliant and soothing to the eye. There is no lurid glare so evident in the settings used by many turns, and the spectacle furnished by the offering is satisfying. Unfortunately, the orchestra felt overambitious while the act was on and, at times, it was difficult for the girls and King to sing above the din.

Irving Berlin found a hearty welcome awaiting him and scored well with a repertoire of his new and old published numbers.

The Ramsdells and Deyo closed the show with another dancing act that started somewhat slowly but picked up as it went along. I. S.

New Acts and Reappearances

HOMER MILES AND CO.

Theatre—Greenpoint.
Style—Moral Playlet.
Time—Thirty minutes.
Setting—Full stage, special.

Playlets with a moral are, as a rule, very drab affairs, with no redeeming features. When the exception to the rule comes along, it is bound to prove not only interesting, but also entertaining. This is one of those rare exceptions, for not only is this playlet interesting, but it has real comedy lines, each of which is a sure fire laugh.

The act has to do with a man and wife of the "upper set." The wife, daughter of a "highly cultured" family, is disgusted with her husband, one of the lower class who has worked himself up. To her he is just a roughneck, uneducated and unrefined. She prefers the attentive society parasite type to the rough-shod manly kind her husband represents; and tells him so.

Enter the villain, in the shape of a reporter on a so-called society journal, which however is nothing short of a blackmail sheet. He attempts to blackmail the wife by threatening to disclose a secret of her past. She refuses to be mulcted and is saying so when in comes the husband, who has known the story for sixteen years. He makes short work of the reporter, and, to his surprise, his wife asks to be forgiven.

While the playlet is old in theme, its treatment is such as to give it a new value and the dialogue, which is witty, with just the right touch of pathos to teach its lesson, is very cleverly written. S. K.

LUBOVSKA

Theatre—Flatbush.
Style—Classic dancing.
Time—Twenty-five minutes.
Setting—Four-Special.

First a few words about Lubovska herself. She is a tall, well built woman, with a mass of dark hair over a rather pallid face. Slender as a reed, she is also as graceful.

The curtain rises and discloses a plush drop, parted in the center, showing a mountain scene. Stretched out on a bench as though asleep is Lubovska, as an Aztec princess. A woman, gowned as an attendant, enters and, after she has warbled a few notes, Lubovska rises and does an Aztec number. While she is making a change of costumes, a pianist rendered a well played solo. This was followed by an Egyptian dance, with all the quaint oriental grace and sinuousness of ancient Egypt. Again, while she is effecting a change of costume, a woman of the Tettrazini build and evidently with ambitions to became a Tettrazini, warbled a few notes in French. Lubovska then offered a number of the gypsy type.

Lubovska is a clever and graceful dancer and holds interest every minute she is on the stage. We might suggest the elimination of the singer, and the introduction of another piano solo instead? As it is, the singer adds nothing to the act, but rather detracts from its value. S. K.

EMIL AND WILLIE

Theatre—Jersey City.
Style—Aerial Novelty.
Time—Twelve minutes.
Setting—Full Stage (special).

Using a purple curtain for a background, two men have worked up a routine of sensational acrobatic stunts on a novel apparatus consisting of two wide rings, held in mid-air, and each ring being the height of a man in diameter.

In, or on the rim of these rings, the men revolve, offer some thrilling equilibrist stunts and go through various unusual acrobatic feats. G. J. H.

THE LEAGUE OF NATIONS

Theatre—Harlem Opera House.
Style—Up to date minstrelsy.
Time—Fourteen minutes.
Setting—Special, full stage.

The opening of "The League of Nations" would lead one to believe that the offering is of a more or less serious nature, but it later develops into nothing more than a modern minstrel act. Therefore, the opening bit is a surprise.

Miss Liberty presides at the sitting of a miniature League of Nations. Her black-face attendant ushers in the members one by one—a soldier from England, one from France, one from Italy, and an Irish-American doughboy. Each recites some appropriate lines, in verse, upon his entrance, and receives a welcome from Miss Liberty. Then the offering turns to comedy when a negro, who claims to be a representative from Montenegro, is admitted.

From this point, the acts runs along minstrel lines, the girl as the interlocutor, the negroes as the endmen and the four soldiers as the remainder of the circle. The soldiers have good voices and sing well, both as soloists and in quartette. The comedians try their best to be funny but can't succeed with the sparse material that is their's. The girl, as the interlocutor, is only fair. The act succeeds musically, and fails from a standpoint of comedy. Shifting the routine around so that the Frenchman would sing his song later in the act would work an improvement, as he is undoubtedly the most "peppery" of the lot.

At best, though, the act is not a big timer. H. J. G.

DE ONSONNE AND BAKER

Theatre—Proctor's 23rd Street.
Style—Piano and Singing.
Time—Fourteen minutes.
Setting—In one.

Nellie De Onsonne and Edythe Baker are two girls who seem slated for the big time. For not only do they possess the ability, personality and wardrobe necessary for a big time act, but also they have material which was especially written for the act by Miss Baker.

Miss Baker handles the piano end of the act in a classy way.

As to Miss De Onsonne, when it comes to delivering a song of the "blues" type, she can easily rank with the best of that kind. Nor does her delivery ever impress the listener as being vulgar or cheap, as is the case with so many "coon-shouters."

De Onsonne and Baker are a female team of high calibre. G. J. H.

CANSINO BROTHERS & CO.

Theatre—Harlem Opera House.
Style—Dancing.
Time—Twelve minutes.
Setting—Full stage, special.

The Cansino Brothers and Florence have a fancy dance routine in which castanets and tambourines play a conspicuous part. They open with a trio dance of the Latin school, after which Florence exits and the brothers dance a "guerilla" specialty. The girl then does a solo castinet dance, followed by a tambourine number danced by the men. A trio castinet dance concludes the routine.

The dancing was handicapped, when reviewed, by the poor tempo of the orchestra. The act presents a pretty picture, and the girl's wardrobe is tasty and colorful. H. J. G.

MLLE. RHEA AND CO.

Theatre—Fifth Avenue.
Style—Dancing, with songs.
Time—Fourteen minutes.
Setting—Special.

Mlle. Rhea has a dance offering in which she is assisted by a male singer and violinist. The turn is nicely staged and the principal dances well in several attractive gowns.

The fellow who sings has a voice which carries well, and the violinist handles his bow in acceptable fashion. The act is well arranged and, apparently, ready for a swing in the two-a-day theatres. The dancing is good and the steps displayed by the principal gracefully executed.

The opening selection was a vocal number from "Aida," after which came an Egyptian dance by Mlle. Rhea. There was a violin solo after that, and then a toe dance. A popular ballad was sung. Another dance bit followed, after which the violinist and singer offered a duet, rendering a published selection. There was another dance by the principal, then a Valentine number, and then another song and closing dance which possesed a punch. I. S.

ART SMITH

Theatre—Keith's Jersey City.
Style—Singing and Talking.
Time—Fourteen minutes.
Setting—In one.

Art Smith has a single song and talk act which he offers in a manner that should find him plenty of work. He has good material, a likeable personality and all-round good act. The manner in which he handles the material enables him to score solidly.

Smith appears and announces that he is "Smith's Manager," explaining that his protegé has been delayed. He then comes on again and goes into his talk. He delivers some patter and a few songs in fine style.

At this theatre, Smith occupied an early spot, but scored strongly. In a lower position, he would have found the going even easier. I. S.

THREE KIRKELLOS

Theatre—Keith's Jersey City.
Style—Acrobatic.
Time—Ten minutes.
Setting—in four.

The Three Kirkellos, two men and a woman, have an acrobatic act which possesses little out of the ordinary, but should find work nevertheless, for the different stunts are well executed. The offering is somewhat crude as yet, and the trio should acquire new and uniform costumes, for the turn is not particularly pleasing to the eye in its present form. I. S.

GERTRUDE GEORGE AND CO.

Theatre—Hamilton.
Style—Singing and Piano.
Time—Fourteen minutes.
Setting—Special, in two.

Gertrude George and company offered a song cycle which was well received. Miss George is a titian-haired miss with lots of personality and a fair voice. She opened with an introductory number and then rendered a new "Maryland" song. A piano solo by the "company" was well rendered, after which Miss George went into a "bride" number and then closed with a girl song. When reviewed, Miss George took a well earned encore. L. D. S.

EDDIE HERON AND CO.

Theatre—Fifth Avenue.
Style—Sketch.
Time—Sixteen minutes.
Setting—Full Stage.

Two women and a man present a comedy playlet of hopelessly small time calibre. Not only are the lines of the sketch in need of a great deal of improvement, but the acting of the trio leaves a great deal to be desired.

A traveling salesman arrives home after an absence of three weeks to find that his wife, to whom he was married six weeks before, has changed in her actions toward him. After hearing a lecturer, she has decided that to show her husband any affection is making a slave of herself. In the midst of hubby's confusion at his reception, a middle-aged woman enters and announces herself as a doctor representing The Woman's Substitute League. She tells the husband that if he makes love to her his wife will become jealous and will be the normal woman that he married. He does so and the result is as the female doctor said it would be. Wife changes her mind and her plain clothes, dons her laces and ribbons and all ends happily. G. J. H.

MARCONI BROTHERS

Theatre—Harlem Opera House.
Style—Accordeon playing.
Time—Fourteen minutes.
Setting—In one.

These brothers are two in number, both playing the accordeon. They opened with a march selection, following which they went into some patter. They then offered a number of gags between each musical number, some of which were poor, but the majority of which brought a good many laughs.

The playing, for the most part, consisted of popular published numbers. A great many musical acts make the mistake of playing classical selections to excess, while this pair go to the other extreme by not including one classical number in their routine. One high class selection woud aid the act. G. J. H.

DALE AND BURCH

Theatre—Fifth Avenue.
Style—Talking and Singing.
Time—Fourteen minutes.
Setting—In one (special).

Using a drop in one showing the interior of a riding school, Dale and Burch are putting over a clever line of talk. Miss Burch is a tall, good-looking blonde and Dale takes the role of the owner of the academy, an old Colonel who is old in years only.

The opening patter leads to a song about "Camouflage" by Dale. The remainder of the turn, with the exception of the closing song, consists of talk. The offering has a great many clever gags and when reviewed kept the laughs coming all the time the pair were on the stage. G. J. H.

BERNARD AND MERRITT

Theatre—Proctor's 125th St.
Style—Instrumental and Singing.
Time—Fourteen minutes.
Setting—In one.

These two girls have a pleasing instrumenal offering that should get them plenty of work. They open using an accordeon. They started with a medley of popular numbers, following which the blonde haired one of the pair rendered a vocal number in good voice. The other girl then offered some saxophone playing, and they closed with a saxophone and accordeon duet.

The girls play well and have a good variety of numbers. In the better class houses they should meet with a good reception. G. J. H.

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Allegro moderato

Words and Music by HOWARD JOHNSON MURRAY ROTH, and CLIFF HESS

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Vamp

CHORUS

CATCH LINES

She used to keep me up 'till broad daylight,
Now I say "Ma, can I go out to-night ?".

My daddy used to give me fifteen per,
Now when I ask him he says go to her.

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(Continuph on Page 19).

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Mar-y land, Mar-y land, It's no won-der they've got such blue eyes,
Mar-y land, Mar-y land, I'm not kick-in' but I must de-clare
Mar-y land, Mar-y land, They're raised un-der Hea-ven's blu-est skies
You've got oth-er chick-ens too,
Sun-beams find a place
Ba-by dolls with eyes of blue
They're the sweet-est kind,
Ev-'ry one's a prize
Here's what I've got in mind
CHORUS
In each Mar-y's smil-ing face
I'm here to put you wise
There's a lot of blue eyed Mar-ys down in Mar-y-land
I'll have you un-der-stand there is no
sweet-er brand If you wan-na blue eyed bride just take a ride to Mar-y land They've got just
what you need yes in-deed Ev-'ry one comes gua-ran-teed If you want the best what am"
in a wed-ding gown Be some Mar-ys lit-tle lamb fol-low her a-round If you
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Show Routes

COLUMBIA WHEEL

Al Reeves Show—Gayety, Buffalo, 6-11; Gayety, Rochester, 13-18.
Abe Reynold's Review—Berchall, Des Moines, Ia., 5-9; Gayety, Omaha, 13-18.
Best Show in Town—Miner's 149th Street, New York, 6-11; Empire, Brooklyn, 13-18.
Ben Welch—Gayety, Montreal, 6-11; Empire, Albany, 13-18.
Behman Show—Jacques, Waterbury, 6-11; Miner's 149th Street, New York, 13-18.
Beauty Trust—Gayety, Toronto, 6-11; Gayety, Buffalo, 13-18.
Billy Watson Parisian Whirl—Empire, Brooklyn, 6-11; Empire, Newark, 14-18.
Bon Tons—Star and Garter, Chicago, 6-11; Gayety, Detroit, 13-18.
Bowery—Empire, Toledo, 6-11; Lyric, Dayton, 13-18.
Bostonians—Empire, Newark, 6-11; Casino, Philadelphia, 13-18.
Burlesque Review—Newburgh, N. Y., 6-8; Poughkeepsie, N. Y., 9-11; Casino, Boston, 13-18.
Burlesque Wonder Show—Lyric, Dayton, 6-11; Olympic, Cincinnati, 13-18.
Dave Marion Show—People's, Philadelphia, 6-11; Palace, Baltimore, 13-18.
Follies of the Day—Gayety, Boston, 6-11; Grand, Hartford, 13-18.
Girls a La Carte—Hurtig and Seamon's, New York, 6-11.
Girls of the U. S. A.—Gayety, Omaha, 6-11; Gayety, Kansas City, 13-18.
Girls de Looks—Olympic, Cincinnati, 6-11; Star and Garter, Chicago, 13-18.
Golden Crooks—Columbia, New York, 6-11; Casino, Brooklyn, 13-18.
Harry Hasting's Show—Palace, Baltimore, 6-11; Gayety, Washington, 13-18.
Hello America—Bastable, Syracuse, 6-8; Lumberg, Utica, 9-11; Gayety, Montreal, 13-18.
Hip Hip Hooray—Casino, Philadelphia, 6-11; Hurtig and Seamon, New York, 13-18.
Lew Kelly's Show—Stamford, Conn., 8; Park, Bridgeport, 9-11; Newburgh, 13-15; Poughkeepsie, 16-18.
Liberty Girls—Casino, Brooklyn, 6-11; Peoples, Philadelphia, 13-16.
Maids of America—Gayety, Pittsburg, 6-11; Park, Youngstown, 13-15; Grand, Akron, 16-18.
Million Dollar Dolls—Gayety, St. Louis, 6-11; Columbia, Chicago, 13-18.
Mollie Williams' Show—Gayety, Washington, 6-11; Gayety, Pittsburg, 13-18.
Oh Girl—Orhpeum, Paterson, 6-11; Majestic, Jersey City, 13-18.
Peek-A-Boo—Gayety, Rochester, 6-11; Bastable, Syracuse, 13-15; Lumberg, Utica, 16-18.
Roseland Girls—Gayety, Kansas City, 6-11; Open, 13-18; Gayety, St. Louis, 20-25.
Rose Sydell's London Belles—Casino, Boston, 6-11; Columbia, New York, 13-18.
Sam Howe's Show—Grand, Hartford, 6-11; Jacques, Waterburg, 13-18.
Sight Seers—Park, Youngstown, 6-8; Grand, Akron, 9-11; Star, Cleveland, 13-18.
Social Maids—Columbia, Chicago, 6-11; Berchell, Des Moines, Ia., 12-16.
Sporting Widows—Star, Cleveland, 6-11; Empire, Toledo, 13-18.
Star & Garter—Gayety, Detroit, 6-11; Gayety, Toronto, 13-18.
Step Lively Girls—Majestic, Jersey City, 6-11; Perth Amboy, 13; Plainfield, 14; Stamford, Conn., 15; Park, Bridgeport, 16-18; Boston, 13-18.
Twentieth Century Maids—Empire, Albany, 6-11.
Victory Belles—Open 6-11; Gayety, St. Louis, 13-18.

AMERICAN WHEEL

Al Jazz Review—Gayety, Sioux City, 6-11; Century, Kansas City,, 13-18.
Aviator Girls—Grand, Worcester, Mass., 6-11; Howard, Boston, 13-18.
Broadway Belles—Trocadero, Philadelphia, 6-11; Empire, Hoboken, 13-18.
Beauty Review—Open 6-11; Standard, St. Louis, 13-18.
Blue Birds—Gayety, Minneapolis, 6-11; Gayety, Sioux City, 13-18.
Cabaret Girls—Lyceum, Washington, 6-11; Troceadero, Philadelphia, 13-18.
Crackerjacks—Army, Wrightstown, N. J., 6-11; Bijou, Philadelphia, 13-18.
Dixon's Big Review—Star, Toronto, 6-11; New Academy, Buffalo, 13-18.
Edmond Hayes Show—Majestic, Wilkes-Barre, Pa., 6-11; Majestic, Scranton, 13-18.
Follies of Pleasure—Gayety, Brooklyn, 6-11; Gayety, Newark, 13-18.
French Frolics—Empire, Hoboken, 6-11; Star, Brooklyn, 13-18.
Girls From The Follies—Englewood, Chicago, 6-11; Haymarket, Chicago, 13-18.
Girls From Joyland—Gayety, Newark, 6-11; Army, Wrightstown, 13-18.
Girls, Girls, Girls—Binghampton, N. Y., 6-8; Niagara Falls, 9-11; Star, Toronto, 13-18.
Grown-Up-Babies—Victoria, Pittsburg, 6-11; Penn Circuit, 13-18.
Jazz Babies—New Academy, Buffalo, 6-11; Empire, Cleveland, 13-18.
Kewpie Dolls—Howard, Boston, 6-11; Olympic, New York, 13-18.
Lid Lifters—Century, Kansas City, 6-11; Open 13-18; Standard, St. Louis, 20-25.
Midnight Maids—Gayety, Milwaukee, Wis., 6-11; Gayety, St. Paul, 13-18.
Mischief Makers—Gayety, Baltimore, 6-11; Lyceum, Washington, 13-18.
Monte Carlo Girls—Penn Circuit, 6-11; Gayety, Baltimore, 13-18.
Oh Frenchy—Gayety, Louisville, 6-11; Lyceum, Columbus, 13-18.
Pacemakers—Plaza, Springfield, 6-11; Grand, Worcester, 13-18.

(Continued on Page 23).

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If you could see the changes
That happened since you
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By HARRY D. KERR & C. ARTHUR FIFER

CHORUS
slowly
When you're lone-ly, so lone-ly, just drift - ing, Drift-ing a - long with the tide, When your
p-f
friends all prove un - true, and ev-'ry-thing's blue, it seems to you, When the
poco rit.
a tempo
cas-tles you built in your dream - ing, Are toss'd like a leaf on life's sea, When your
rall.
a tempo
pray'rs are nev-er an-swered a - bove, I will be your rock of a-ges of love, When you're
molto rit.
lone-ly, so lone-ly, just drift - ing, Won't you come back to me? When you're me?

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VAUDEVILLE BILLS

(Continued from Page 13)

LOEW'S CIRCUIT

NEW YORK CITY

American—(First Half)—Pesci Duo—Robinson & Thomas—Ling & Long—Van & Vernon—Will Stanton & Co.—Belleau & Donin—Jeff Healy & Co.—3 Martells—Mel Klee. (Last Half)—Evelyn & Margaret—Clay & Robinson—Allen, Clifford & Barry—De Vine & Williams—"Sweet Sweeties"—Mr. & Mrs. McDonald—Bert Hanlon.

Boulevard—(First Half)—Techow's Cats—L'Estrange Sisters—Bonner & Powers—Bert Hanlon—Constatine Dancers. (Last Half)—Pesci Duo—Olive Le Compte & Co.—Will & Mary Rogers—Mel Klee—Ling & Long.

National—(First Half)—3 Gregorys—Johnson Bros. & Johnson—Swartz & Clifford—Jos. & Sadie De Lier. (Last Half)—Spencer & Rose—Le Hoen & Dupreece—Fred Allen—Jack Levy & Symph. Girls.

Orpheum—(First Half)—Evelyn & Margaret—Fred Rogers—Dare Austin & Co.—Barnes & Freeman. (Last Half)—Musical Waylands—Florence Ring—Louise Carter & Co.—Argonne 5.

Ave B.—(First Half)—Sam Wilson—Carlisle & Romer—Jones & Sylvester—Ell Bart & Co. (Last Half)—Hackett & Francis—Steve Freda—Turkestan—Mayo & Irwin.

Delancy St.—(First Half)—Clay & Robinson—Gordon & Gordon—"The Financiers"—Laurie Ordway & Co.—Darras Bros. (Last Half)—Les Valadons—McLoughlin & Evans—Will H. Fox—Will Stanton & Co.

Greeley Sq.—(First Half)—Aerial De Groffs—Murphy & Driscoll—Devine & Williams—Marie Russell & Co.—Jack Levy & Girls. (Last Half)—Belleau & Donin—Henry Frey—Lamberti—Van & Vernon.

Lincoln Sq.—(First Half)—Les Valadons—Hall & Gibson—Muriel Hudson & Dave Jones—Fred Allen—Argonne 5. (Last Half)—L'Estrange Sisters—Pearl Abbott & Co.—Walters & Walters—Binns & Burt.

Victoria—(First Half)—Krayona—Florence Ring—Louise Carter & Co.—Walters & Walters—Burns & Kissen (Last Half)—Gordon & Gordon—Jeff Healy & Co.—Harry Tighe—Wm. Smythe & Co.—Constantine Dancers.

BROOKLYN, N. Y.

Metropolitan—(First Half)—2 Lillies—Downing & Bunin—Frances Rice—Henry Frey—"Sweet Sweeties." (Last Half)—Krayona—Mildred Rogers—Muriel Hudson & Dave Jones—"The Financiers"—Joe & Sadie De Lier.

De Kalb—(First Half)—Binns & Burt—Spencer & Rose—Will & Mary Rogers—Allen, Clifford & Barry—Stan Stanley & Co. (Last Half)—Aerial De Groffs—Hall & Gibson—Johnson Bros. & Johnson—Downing & Bunin—Stan Stanley & Co.

Palace—(First Half)—Dorothy Doye—Murphy & Klein—Jack & Tommy Weir. (Last Half)—Sam Wilson—Carlisle & Romer—Jones & Sylvester.

Warwick—(First Half)—Russell & De Witt—Helen Moretti—Turkestan—Mayo & Irwin. (Last Half)—Barto Sisters—Merlin—Jack & Tommy Weir.

BALTIMORE, MD.

Carle & Emma Frabel—Rose Garden—"The Owl"—Anthony & Ross—Beatti & Blome.

HOBOKEN, N. J.

(First Half)—Mildred Rogers—Carson & Williard. (Last Half)—Mlle. Busse's Dogs—Burns & Garry—Betty Eldred & Co.

BOSTON, MASS.

(First Half)—Kimball & Kenneth—Barron & Gremmer—"Salvation Molly"—Senator F. Murphy—Bell & Caron. (Last Half)—The Ferrarso—Brown & Evans—Taylor & Francis—Fisher & Gilmore—Wm. Sisto—Du Cane & Co.

FALL RIVER, MASS.

(First Half)—The Ferraros—Brown & Evans—Fisher & Gilmore—Wm. Sisto—Ducane & Co. (Last Half)—Kimball & Kenneth—Delbridge & Grammer—"Salvation Molly"—Barron & Burt—Ball & Caron.

HAMILTON, CANADA

Cornella & Adele—Peggy Brooks—Milloy-Keough Co.—Lyons & Yosco—The Tomlins.

MONTREAL, CANADA

Harris & Holloway—Emmett & Moore—Walmsley & Keating—Will J. Evans—"Oh, Mike."

NEW ROCHELLE, N. Y.

(First Half)—2 Yaquins—Steve Freda—La Hoen & Dupreece. (Last Half)—Russell & De Witt—Laura Ordway & Co.—Barnes & Freeman.

PROVIDENCE, R. I.

(First Half)—Harry Larned—De Light Sisters—Taylor & Francis—"Business is Business"—Harry Antrim—Boudini & Bernard. (Last Half)—Thelma De Roma—Gordon & Delmar—Zuhn & Dreis—Leroy, Lytton & Co.—Sen. F. Murphy—Minnie Burke & Jazz Band.

PATERSON, N. J.

(First Half)—Barto Sisters—Burns & Garry. (Last Half)—Pless & Rector—Dorothy Roye—Lane & Plant.

SPRINGFIELD, MASS.

(First Half)—Thelma De Roma—Gordon & Delmar—Leroy, Lytton & Co.—Zuhn & Dreis—Minnie Burke & Jazz Band. (Last Half)—Harry Larned—De Light Sisters—"Business is Business"—Harry Antrim—Boudini & Barnard.

TORONTO, CANADA

Keene & Fox—Loney Nase—Cook & Oatman—Bert Walton—Odiven & Seals.

PITTSFIELD, MASS.

(Last Half)—Garnell & Mack—Marie Russell & Co.—Burns & Kissen—La Petite Jennie & Co.

PROCTOR'S CIRCUIT

(Week of Oct. 6)

NEW YORK CITY

5th Ave.—Hallen & Fuller—Cunningham & Benn—Jas. B. Carson—Loightons—John F. Conroy—Miller & Mack—Roy Harrah & Co.—Prichard & Pomber—Punchinello—Rolland & Ray—Riccards—Homer Miles—Kenney & Rooney—Chas. Irwin.

23rd Street—Lillian Dirkin—Lind—Alex White & Co.—Esther Trio—Holmes & Wells—Lucky & Harris—Linton & Lawrence—May J. Melville—Mullon & Francis—Rialto Co.—Dune in Oil.

Harlem Opera House—Brewster—Jovedah & Co.—Poughkeepsie—Mike S. Wallon—Fern & Dabis—Swan & Swan—Dave Harris—Cantwell & Walker—Gray & Old Rose—Chas. Scofield.

125th Street—Flying Coville—Quinn & Caverly—Rialto & Co.—DeOnsonne & Baker—Kennedy & Rooney—Francis McNulty—Clark & Verdi—J. & W. Honnings.

58th Street—May J. Melville—"Miss Venus"—Lorner Girls—Elsie Mains & Boys—Yates & Reed—Dixon & Golday—Evans & Wilson—Harry Cooper—"Prosperity"—Garry Owen Co.—Scottish Romance—Larimer Carbrey—Paul Decker—Alf Farrell.

Yonkers—"League of Nations"—Robins & Partner—Evans & Wilson—Alf Farrell Co.—Arco Bros.—Levolos—Bell—Bert Howard Co.—Lorner Girls—Sis. Miller & Mack—Expos. 4—Burton.

81st Street—Lillian Fitzgerald—The Geraldis—Shirley Sis.—Basyln Lynn & Co.—Jane Courthope Co.—Ten Eyck & Wiley.

Mt. Vernon—"Gray & Old Rose"—Rolland & Ray—Whiting & Burke—Hilda Spong—Clark & Verdi—Provot & Goelet—McNeil & Forbes—Hallen & Fuller—Quinn & Caverly—Jas. B. Carson Co.—Grace LaRue—Swan & Swan.

BROOKLYN, N. Y.

Greenpoint—LaTell & Vokis—Brads—Arthur Whitelaw—Vinio Daly—J. & W. Hennings—"Nine O'clock"—Yates & Reed—Rudinoff—Cavanaugh & Thompkins.

Prospect—2 Jesters—Rudinoff—Letolos—Homer Mills Co.—Ernie & Ernie—LaTell & Volkes—Cunningham & Bennett Co.—Ruth Roye—Leightons—Dan McGrew.

Halsey—Sam Lee—Duncan & Casler—Lambert Watson—Scott & Christie—Parker Trio—Breen Family—Fredericks, Dell & Moore—Lyons & Clayton—Chas. Dingle—Millard & Doyle—Davis & Rich—7 Imp. Venetians.

ALLENTOWN, PA.

Piquo & Fellows—Raymond Wiley—Flo Henry & Co.—Noodlos Fagan—Brown Mus. Rev.—Geo. Buch—4 Buttercups—Murray & Voelks—"Beauty Vender."

AUBURN, N. Y.

Gaslor & Lusby—Will Oakland—Weston & Eline—Dixon Bowers & Co.—Baker & Rogers—"The Cat"—Smith & Kaufman—Willa & H. Brown.

ALBANY, N. Y.

Rasso & Co.—Green & LaFel—Fiske & Lloyd—Taylor & Gratton—Foe Browning—Morian's Dogs—H. Dyer Co.—Clinton & Rooney—Chinese Jazz 3—Powers & Wallace—3 Rozellas—Porkinoff & Rose Ballet.

ALTOONA, PA.

Lester Raymond—Bill Dooley—Samsel & Linhard—Henry & Moore—"Fixing the Furnace"—4 Avolos—Manning Feeley & Knoll—Green, Miller & Green—Clara Howard—Alex Sparks.

BINGHAMTON, N. Y.

The Rubens—"Overseas 4"—Mona Gray & Sis.—Irving & White—Princess Nai Tai—3 Beatties.

AN ELABORATE POSING PRODUCTION — THE SEASON'S BIG NOVELTY

"IN SCULPTOR'S GARDEN"

PRODUCER—KARL HERMES — DIRECTION—PETE MACK — MANAGEMENT—IRENE HERMES

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In an all star cast Musical Comedy Entitled "A LITTLE BIT OF EVERYTHING."

Two Acts and Twelve Scenes.

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In a dainty aerial oddity. Dir. Sam Baerwitz

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Dainty Irma, the Mary Pickford of the Wire. — Dir., Max Oberndorf

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IN

"FIFTEEN MINUTES OF SYNCOPATION"

PLAYING DUO-ART PIANOLA ROLLS FOR THE AEOLIAN. Direction—ROSE & CURTIS

ARTHUR KLEIN ANNOUNCES THE INITIAL VAUDVILLE APPEARANCE OF

KITTY DONER

Headlining at the COLONIAL THIS WEEK, OCT. 6.

Late of the WINTER GARDEN PRODUCTIONS

DAVE MARION HAS SHOW THAT WILL GET THE BIG MONEY

Dave Marion has hit the bull's-eye again in selecting his big success of a few years ago, "Stageland," for his offering to burlesque fans on the Columbia Circuit this season. He has staged the show practically the same as it was before, but with a few more scenes, songs and numbers, and with a better cast. His selection has proven a good one, as the business he has been doing the last few weeks proves his judgment good. The show has been playing to record business. Last Friday, which is considered an off day for the matinee at the Empire, Brooklyn, he was completely sold out.

Marion is doing his "Snuffy" character, which made him the idol of burlesque patrons.

Will H. Ward is working opposite Marion in the comedy. He is a clever comedian of the old school, and his style of work was thoroughly enjoyed last Friday.

Babe La Tour, the whirlwind soubrette, who has been away from burlesque for several years, is the same Babe who was so popular a few years ago, except that she is a little more finished in her work. While still full of vim and bubbling over with animation, she has toned down a bit on her "nut" stuff. She put her numbers over with lots of speed and for encores. Her costumes are beautiful. She has lost a little weight since we last saw her, which has improved her looks.

Sid Gold, the juvenile, did nicely in the scenes and bits, and was a decided success with his numbers.

Inez de Verdier was in very good voice and rendered her numbers with ease and grace. Her costumes are prettier than ever this season.

Burlesque News and Reviews

(*Continued from Page 8*)

Agnes Behler fits in nicely in a number of scenes, and her pleasing way of working helps materially in getting some of the scenes over.

Tom Duffy is doing a heavy straight, which is out of the ordinary for a burlesque show. He did so well in the part that several of the boys in the gallery hissed him in one of the scenes. As the villian, he played the part true to life.

Joe Argus is doing straight, and he handled himself very well in the part. Under Marion's tuition this season he should develop into a corking good straight man.

Ed Gerard, of the old time team of Connelly and Gerard, is doing several character bits, and he gets around like a young fellow. He also does a singing and dancing specialty that went over big. Gerard can still step some, and it seemed good to see him again.

Harry Conn and Joe Whiting are in a number of scenes and work hard. These boys stand out, however, when they offer their specialty in one, in which they introduce some clever dancing.

Ray Magruder, Roy Conroy, Joseph Rooney and Bobby Roberts are others in the cast who have a few bits that they take care of.

Marion is a showman and knows just what burlesque fans want, and he always trys to give it to them. We think that he has succeeded again this season. There is no doubt in our mind that he will continue to do big business the rest of the season. If it depends upon him, his show and his people, he will do it. SID.

"GOLDEN CROOKS" IS GOOD COMEDY AND MUSICAL SHOW

The owners of the "Golden Crooks" at the Columbia this week spared no expense in equipping the show, as the scenery is very artistic in every detail and the coloring effects blend very well. Whoever is responsible for this part of the production has a good eye for designing and a fine conception of what is wanted. The same can be said of the costumes, which are glittering in colors and of unusual beauty. One can see the hand of John T. Jermon in both, as well as in the staging of the piece.

The comedy is in the hands of Billy Arlington, the happy tramp, and Ed Johnson. The latter has just returned to burlesque after three years absence. He is a great foil for Arlington, and they make a dandy team. They kept the audience in good humor all afternoon.

Ann Meyers is the ingenie and a good one. She reminds us of Margie Winters in her style of work and appearance.

Louie Barlow, a dancing soubrette, gave a good account of herself.

Walter La Foy handles the straight very carefully and reads lines well.

Ed Hennesey takes care of the juvenile part nicely.

Carl Taylor is in several scenes, but is at his best in his specialty with Arlington.

Juliet Belmont is playing the leads. One could hardly call her a prima donna, as her voice did not warrant it Monday afternoon.

MINER'S BRONX THEATRE WEEK OF **OCT. 13**

149th Street, Melrose and Third Avenues

JACK SINGER'S

BEHMAN SHOW

IT'S WORTH A TRIP IN THE SUBWAY TO SEE THIS GREAT LAUGHING SHOW. AND ALSO WITNESS A PERFORMANCE OF THE GREATEST FIND OF THE SEASON BY THAT VERSATILE COMEDIAN.

HARRY R. LANDER

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WILLIE LANDER FRANK ZANORA
AND THE
"Laughing Elephant"

BURLESQUE'S GREATEST FEMALE ENTERTAINER
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Show Routes

(Continued from Page 17)

Parisian Flirts—Bijou, Philadelphia, 6-11; Broadway, Camden, N. J., 13-18.
Pat White's Show—Lyceum, Columbus, 6-11; Victoria, Pittsburg, 13-18.
Razzle Dazzle—Empire, Cleveland, 6-11; Cadillac, Detroit, 13-18.
Record Breakers—Star, Brooklyn, 6-11; Plaza, Springfield, 13-18.
Round The Town—Cadillac, Detroit, 6-11; Englewood, Chicago, 13-18.
Sliding Billy Watson—Gayety, St. Paul, 6-11; Gayety, Minneapolis, 13-18.
Social Follies—Majestic, Scranton, 6-11; Binghampton, 13-15; Niagara Falls, 16-18.
Some Show—Haymarket, Chicago, 6-11; Gayety, Milwaukee, 13-18.
Sport Girls—Broadway, Camden, 6-11; Majestic, Wilkes-Barree, 13-18.
Stone & Pillard's Show—Park, Indianapolis, 6-11; Gayety, Louisville, 13-18.
Sweet Sweetie Girls—Olympic, New York, 6-11; Gayety, Brooklyn, 13-18.
Tempters—Standard, St. Louis, 6-11; Terre Haute, 12; Park, Indianapolis, 13-18.

PENN CIRCUIT

Wheeling, W. Va.—Monday.
Uniontown, Pa.—Tuesday.
Johnston, Pa.—Wednesday.
Altoona, Pa.—Thursday.
Williamsport, Pa.—Friday.
York, Pa.—Saturday.

BABE DE PALMER CLOSES

Buffalo, N. Y., Oct. 5.—Babe De Palmer, soubrette, was compelled to close with the Rose Sydell London Belles company in Rochester on account of ill health. She is now at her home here and may not be able to work again this season.

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Cleveland, Hazel
Dayton, Vic
Davenport, Mina
Forman, Mrs. Frank
Grace, Eleanore
Glasgow, Mrs. Jas.
Gerdes, Annette
Gauzel, Agnes
Hawthorne, Mabel
Harper, Mary
Holmes, Lillian
Johnson, Sadie
Joyce, Louise
Jayet, Mrs. Victor
Kenyon, Lillian
Luker, Eleanore
Lazar, Alice
Le Monier, Mabel
Leavitt, Katherine
Lockwood, Grace
Le Blanc, Victoria
Miller, Dorothy
Mack, Drena
Morrissey, Miss B.
Myers, Ruth
Marian, Mrs. B.
Myers, Irene
McKellar, Helen
Paige, Mabel
Personi, Camille
Powers, Babe
Raymond, Andree
Stokes, Cynthia
Scott, Mazie
Shone, Madelyn
St. Clair, Frances
Stuart, Eva
Stewart, Helen
Terry, Jeanette
Winters, Margie
Warner, Caroline
Wingard, Ada
Warwick, Leah
West, Anna

GENTLEMEN

Albert, Fred
Brown, Leonard
Brady, Paul
Buford, Jas. L.
Benway, Happy
Boyce, Bob
Berry Carroll
Borup, Doean
Carter, Frank
Carroll, Bud
Curtis, Bert
Campbell, Lerot
Cunningham, Jos. B.
De Motte, Tony
Dixon, Jim
Dunlop, Eddie
De Walter, Prince
Forman, Frank
Franum & Nelson
Goldsmith, Sol.
Gould, Frank
Hall, Harry
Henkel, Otto
Hitner, Guy
Kline, Louis C.
Kelso, J. R.
La Pine, Lyle
Lang, Harry
Marshall, Leon W.
McAnallan, Joe
Maclean, Billy
Newhart, Chas.
Neff, John
Prior, E.
Pendleton, Paul
Penny, Geo. A.
Potter, Harry B.
Riche, Calvin
Stokes, John
Whitney, H. S.
Westley, John
Yockney, J. C.
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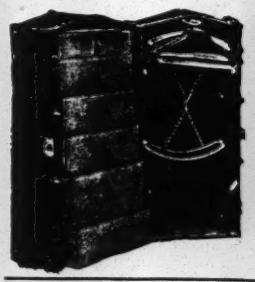

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